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MUSICAL MAGAZINE

The Etude

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1916

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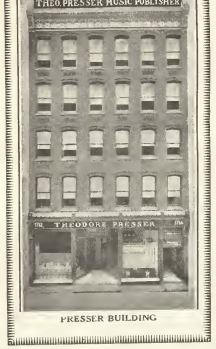

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The World of Music

THE prospects for the coming season in music are exceptionally fine in America. This is not written without the regretful reminder that our brother musicians in Europe must by force of circumstances find themselves pinched in many ways. Already we have received indications that the interest in music during the coming year will be greater than ever before. The number of musical events planned indicates a splendid initiative. Whether this is due to the fact that America during the last two years has been the place of residence of a large coterie of famous musicians who otherwise claim Europe as their homes cannot be determined. Nevertheless it is very gratifying for THE ETUDE to be able to announce to teachers that they should employ their ability and capital to the utmost to take advantage of what promises to be the most prosperous year in the history of their profession. The "sun" is shining as never before. Make haste with the "hay making".

At Home

THE ETUDE notes with deep regret the death on July 26th of Mr. Albert Locke Norris, whose compositions have endeared him to our readers.

OWING to the influence of Paderewski the Polish emigrants from Galicia and Prussian Poland interned in Canada are to be set at liberty.

A PRIZE is offered by the Baton Club of Chicago, of fifty dollars for the best anthem suitable for use in non-liturgical churches. Particulars may be obtained from H. W. Fairbanks, 7752 Evans Avenue, Chicago, Ill.

JOHN PHILIP SOUSA is the most successful writer of marches who ever lived; but his marches do not represent his only "hits." He has been elected President of the American Amateur Trapshooters' Association.

HANS SCHNEIDER, well known as a piano teacher and lecturer on musical pedagogics, is among the few musicians who answered the President's call to listen for the National Guard, and is in camp with the Rhode Island Cavalry at Camp Quonset.

AT the open air performance of *Aida* given in Franklin Field, Philadelphia, within sound of the freight trains, the hit of the evening was made by the small boy selling libretti, who yelled before a delighted audience, "If you can't hear it, read it."

THE first concerts given in Madison Square Garden by the Civic Orchestral Society of New York, under Walter Henry Rothwell, have proved to be a great success, all the more significant in view of the high standard of music maintained in the programs.

THE California Music Teachers' Association held its sixth annual convention this year at San Jose. In addition to transacting the usual business many useful addresses were given and an excellent entertainment provided.

JOHN E. BAILEY, of Nashville, Tenn., and Henry M. Butler, of St. Louis, Mo., are the oldest public school music teachers in the United States. They are both eighty-four years old and have both been teaching music in the schools for fifty years.

ARTHUR HENRY MESSITER, for thirty-one years organist and choirmaster of Trinity Church, New York, died recently at the age of eighty-three. He was born in Prune, Somersetshire, England, and retired from active service at Trinity Church in 1897.

ROBERT HUGHES, formerly well known as a musician and writer on music and now better known as a novelist and playwright, has "gone to the front." He is a member of the New York National Guard, holding the rank of Captain.

THE shifting of the fashionable section of New York has left Steinway Hall in what is coming to be regarded as the "downtown" section. For this reason the directors of Steinway & Sons have decided to erect a new Steinway Hall on West Fifty-seventh street. The present Steinway Hall is of great musical historical interest. Here it was that Rubinstein made his American debut, and for many years the greatest artists appearing in America were heard at Steinway Hall.

HANS TAUSCHER, a retired captain in the German army and husband of Johanna M. Gadski, has been acquitted of the charge preferred by the Federal authorities of conspiring with Captain von Papen and others to blow up the Welland Canal. Madame Gadski, the Metropolitan soprano, and their daughter Lotte, were present in court when the verdict was returned. Mme. Gadski is one of the most beloved of all German-American artists and her friends are delighted to learn that she has been relieved of any possible anxiety.

THE *Musicians' Journal* of San Francisco is responsible for the statement that a certain widely known baseball player, suffering from stiffness in his right arm, took violin lessons during the winter, played in a theatre orchestra, and finally returned to baseball with full use of his "salary wing" as the result of the gentle exercise of violin playing. Occasionally when sitting in the subdued light of our favorite moving-picture palace we are compelled to listen to the efforts of a pianist who appears to be improvising at the keyboard with his feet. Can it be that some football player suffering from stiffness of the toes is limbering up?

CHICAGO has been listening to performances in Riverview Park of the Tsing-Tau Orchestra Band of the Chinese forces in Germany, which has been playing for the benefit of the Austro-German Relief Association. The Tsing-Tau Orchestra Band was stationed at Kiao-Chao when this was captured by the Japanese early in the war. The band was permitted to come to America, but is forced to remain here as the British refuse to allow it safe conduct back to China. The band is under the direction of Herr O. K. Wille, and has often played before important personages, including President Yuan Shih Kai of the Chinese Republic and the Dowager Empress and Prince Regent.

IF one were asked to name the operatic capital of the Western Hemisphere it would not be New York, but Buenos Ayres. Alwyn Hallam, writing in the New York *Evening Post*, informs us that in the Argentine capital "during the whole year round there is opera in at least one theatre, and during the Southern winter season, in the days before the crisis, it was no uncommon thing for four opera companies to be running at once, with stalls varying in price from the Marcenti $3 ($1.60 U. S.) to the $50 stalls at the Colon—if you were lucky enough to get one." However, Buenos Ayres, it seems, is not very catholic in its tastes, for we learn that "if there is one thing that hores an audience in Buenos Ayres, gentle or simple, it distraction, it is Wagner."

THE Chicago English Opera Company has been formed in Chicago and will tour the United States, giving opera in English. The company plans to visit cities, great and small, where the people have no chance to hear the Metropolitan Company of New York or the Chicago company. The general manager of the enterprise is Basil Horsfall, an English composer and conductor, five of whose operas have been produced in England. Mr. Horsfall was formerly connected with the Sheehan Opera Company and the Quinlan company.

(Continued on page 686.)

Abroad

BEFORE Alice Verlet left her home in Belgium at the outbreak of the war she made provision for her villa to be turned into a Red Cross hospital. One of the patients subsequently to be treated there was her own brother, who was wounded fighting in the Belgian army. Alice Verlet is now one of the most popular sopranos in America.

THERE were two hundred students graduated from the Paris Conservatoire, mostly women. The number of women students at the Conservatoire has not greatly fallen off since the war started, but there are about a hundred less men, indicating that the young musicians are giving themselves as freely for France as young men in other walks of life.

THE Distinguished Service Medal has been bestowed upon two members of the Seaforth Highlanders for rallying their comrades in battle by means of a mouth organ. This may be a war of guns, but behind the guns are men, and men without courage can win no battles. Is it strange to find music again asserting itself as one of the great inspiring forces of mankind, even though its inspiration be dispensed through a mouth organ?

THE death has occurred of Dr. Charles Macleun, a prominent English musician who took a keen interest in the affairs of the International Musical Society. Dr. Macleun was a prominent organist and a successful composer. He was also one of the directors of the Royal Philharmonic Society, and held high office in other august musical bodies.

THE Royal College of Music of London has received a bequest of $27,500 as a scholarship fund for students of composition. The bequest, however, is not without a "string to it," for Jocelyn Hollins, who donated the legacy, insists that the student holding the scholarship must read her book entitled *The Marriage of True Minds*.

JACQUES THIBAUD, one of the foremost violinists of France, has been fighting in the trenches, but has now been given a year of sick leave by the French government. He will spend part of that time in America. He has been here before, but this time he will no doubt be more welcome than ever. Remembering how his war experiences enhanced the popularity of Fritz Kreisler, it is likely that similar experiences will do at least as much for Thibaud.

MELBA has been telling a London interviewer how Lord Kitchener wept when she sang *Home, Sweet Home* at a reception held at Lord Chelmsford's. Lord Kitchener spent about two-thirds of his life away from home, but the song itself was written by a homeless man. It is usually those so situated who weep when *Home, Sweet Home* is sung. The real "home folks" who never leave their home towns prefer such works as *Souvenir of Moscow* or *The Beautiful Blue Danube* waltz.

A CLERGYMAN in an English country parish forbade the performance of Handel's *Dead March from Saul* at a memorial service for the late Lord Kitchener on the ground that the march was composed by a German. The same clergyman might reasonably refuse loyalty to King George V, "Defender of the Faith" and titular head of the Church of England, on the ground that His Majesty is the grandson of a German. It is pleasant to find that the best of the English musical papers are aware of the insularity of such an attitude.

A BLIND MUSICIANS' CONCERT party has been formed in England by Lady Pearson, and is embarking on a tour of the North of England. A novel announcement is that the services of the party can be obtained on Sundays for church performances or recitals where the offertory is in aid of the St. Dunstan's Hostel or for the National Institute for the Blind. Sir Arthur Pearson was formerly a noted newspaper proprietor, a keen rival of Lord Northcliffe. Like our own Joseph Pulitzer he went blind, and has since devoted his great energies and capacities, as well as a considerable fortune, to the assistance of his fellow sufferers.

AN interesting concert was given in Paris a short time ago, for the program of which consisted entirely of works composed by musicians who took up arms against the Germans, not a few of whom have lost their lives. The conductor was Alfred Bruneau, the eminent composer. Before each piece he gave an interesting little account of the composer, adding, when occasion called for it, the time and place where he was wounded or killed. As may be expected the audience was quick to applaud anything of merit. Among the composers represented were Marcel Labey (wounded), Paul Ladmirault, Georges Kreiger (missing), Maurice Deurey, Augusta Delacroix, Edouard Flament and Roger Ducasse.

IT is now in order for some American commentator to write an article entitled "The Awakening," in which he will make know the fact that Europeans in the warring countries of Europe are getting over their nightmare of hate and the insane attitudes they have taken toward the music of other countries. In the London *Musical Opinion* there is an article by Captain E. W. Dunn, M.A., Oxon, in which the writer states: "The British public is probably the sanest public in the world," and then goes on to tell how it completely lost its head in boycotting German music at the beginning of the war. Finally the good captain concludes: "If we are to have music at all we can no longer Germany, in spite of this miserable strife."

THE enterprising Sir Thomas Beecham, who continues to produce opera in London despite the times, recently produced Wagner's *Tristan und Isolde*. This is the first Wagner opera to be given in London since the war began. It was enthusiastically received by an audience that packed the house.

D'ALBERT'S new opera, *The Dead Eyes*, produced last season in Dresden, is to be given in Berlin in the fall. In the meantime Alexander d'Arnelle, an official of the Dresden Court Opera, has written a three-act folk opera called *The Dead Guest*. Surely there is enough of death in Germany at the present time without dragging it into the opera house in this uncanny way.

THE ETUDE

SEPTEMBER, 1916 VOL. XXXIV No. 9

Stephen Collins Foster

A STUDENT at the Leipsic Conservatory of some thirty years ago recently told us that when Robert Schumann went to his publishers with some of his compositions the clerks used to say to each other, "Here comes old Schumann with some more of that awful stuff of his under his arm." It seems well nigh impossible to recognize a great man at short range. While fate is building monuments for our heroes, those of us who are very close to them shut our eyes to their talents, neglect to husband their strength, deprive them of the opportunities they ought to have, begrudge them the rightful money return that their talents entitle them to, and then stand in stupid surprise when later they are hailed as the great men of the age.

Such was the fate of Stephen Collins Foster. In Pittsburgh where he spent his youth and young manhood the people who knew him gave little consideration to him personally. His music was thought too light and trivial to deserve serious attention. His teacher friend Henry Kleber was looked upon by the Pittsburghers as a much more important musician than Foster. Kleber's ability was advanced and his familiarity with the great masters was most creditable. Yet he had not that magical spark which puts immortality into a simple tune.

While Foster unfortunately had the reputation of being dissipated his old friends in Pittsburgh do not remember that he was a drunkard. Some now say that at the first he was unable to write a correct accompaniment for his simple songs. However, this seems hardly possible when it is remembered that he was not entirely without musical training. Yet, according to the story, he placed so little personal value upon his own name, that some of the early editions of *Old Folks at Home* went out with the name of Christy, of minstrel fame, upon the title page as the composer. Possibly Foster was forced by poverty to permit this imposition upon himself and upon the public.

Foster came at a time when the North was only too ready to see the romance in the life of the negro in the South. His *Old Kentucky Home* represents Foster at the best. There is a pathos in the sentiment and in the melody that is always tear-compelling. The pity of it all is that a man with such a natural flow of lovely melodies was not taken in hand and given such a training, for instance, as Schubert received. With such an equipment Foster might have ranked with the great masters of all time and all countries. The very longevity and widespread popularity of his melodies combined with the beautiful effects reached through the most simple means, reveal him as one of the finest instances of melodic talent the world has ever known.

Just a Little Every Day

IT HAS been estimated that there are now about 5,000,000 different books in the world. Hazlett in his *Science of Thinking* computes that if a man were to read one book every two weeks of his life for fifty years he would be able to read 1,250 books or only one book in 3,200 of those published. Dr. Charles Elliott cut the 5,000,000 books down to a five-foot bookshelf and told us that one who mastered the contents of that shelf was an educated man. Note the futility of trying to read everything. The very vastness of literature makes the need for systematic study of essentials all the more necessary.

It would take several life times to play through the numbers of musical compositions that have been printed. The quantity is so great that thousands of students are dismayed by it. Don't even attempt to master all of it. Map out a course to include those things which you know every good musician ought to master and then proceed regularly to do just a little every day. Learn ten words a day in any foreign language and you can speak it inside of two years. A vocabulary of seven thousand words is considered a big one.

Learn ten measures a day and inside of two years you will have mastered approximately two hundred and fifty pages of music, all the Haydn Sonatas, or nearly all of the Mozart Sonatas or a whole volume of Beethoven.

It must always be remembered that however great the musical work of art it is never more than a mosaic of minutes profitably employed. No wonderful masterpiece leaped into being in a second —it is always the result of hours.

Whether you do it or do not do it will depend entirely upon the importance you attach to regular study. The whole secret of concentration and accomplishment lies in the degree of importance you hold in your imagination pertaining to that which you are striving to do. If you knew that a large mortgage was coming due you would see that you were on hand to pay it. If you feel that it is vitally important for you to have a larger grasp upon the great essentials in musical education you will see to it that never a day goes by without mastering something, even though it is "just a little."

Never think of the five or ten measures you are working upon. Think of the whole work you propose to accomplish. The daily ten measures are merely stones with which you are building your structure. Why not paraphrase Beethoven's maxim

"Nulla Dies Sine Linea"

from "Never a day without a line" to "Never a day without ten measures."

Music and Romance

Music has ever been a most fertile field for romance. It is the land of dreams and emotions. In the earliest mythology we find the most fascinating legends. Pan, Apollo, Orpheus, Arion, Terpsichore and Polyhymnia all played their fairy roles in the earliest musical fiction. ETUDE readers will be delighted to learn that in the October issue we shall begin a remarkable musical serial by the distinguished writers Agnes and Egerton Castle. ***The Composer*** is a vividly interesting musical story, filled with charming romance and stirring incidents—all in all the most fascinating musical fiction of the present day.

Stephen Foster's Versatility and Industry

THE United States Government has printed a catalog of the works of Stephen Collins Foster prepared for the Library of Congress by Walter R. Whittlesey and O. G. Sonneck. From this it appears that Foster wrote from 158 to 170 songs. Several have defied search and their whereabouts are not known. While Foster wrote music for poems written by other men it is somewhat singular to note that his best known songs were composed to verses of his own making. This includes *Come Where my Love Lies Dreaming, Ellen Bayne, Hard Times Come Again No More, Jeanie With the Light Brown Hair, Massa's in the Cold, Cold Ground, My Old Kentucky Home, Nelly was a Lady, Oh Susanna, Old Black Joe, Old Dog Tray, Old Folks at Home, Willie We Have Missed You.*

It should be remembered that the popularity of Negro Minstrel Entertainments in our Northern cities had much to do with the early success of many of the Foster songs. As soon as a song was written it was heard at once through the minstrels. Indeed, some of the songs bore the imprint of Christy, the famous minstrel, as the composer. Whether Christy merely purloined the songs in every case or whether he paid Foster for the privilege is not known in every case. Some of the titles of the songs indicate that they were certainly written for minstrel purposes. These include *Camptown Races, Don't Bet Your Money on de Shanghai, Gwine to Run all Night, If You've only got a Moustache, Kissing in the Dark, Mr. and Mrs. Brown, My Brudder Gum, A Soldier in de Colored Brigade, There are Plenty of Fish in the Sea.*

Many of the songs refer directly to the Civil War and among them are titles like *Fighting for the Flag Day and Night, For the Dear Old Flag I Die, I'll be a Soldier, Stand up for the Flag, Was My Brother in the Battle? We are Coming Father Abraham, 300,000 More.*

It is somewhat surprising to note the number of sacred songs written by Foster. Most of these are forgotten in this day, but their titles are very interesting and suggestive of the era in which they were written. *The Angels are Singing to Me, Give us This Day our Daily Bread, He Leadeth me Beside Still Waters, Stand up for the Truth, Suffer Little Children to Come Unto Me, What Shall the Harvest Be?*

One firm in New York (Firth, Pond and Co.) seems to have had the good fortune to secure almost all of the best-known Foster songs, including *Ellen Bayne, Hard Times Come No More, Massa's in de Cold, Cold Ground, My Old Kentucky Home, Nelly was a Lady, Old Black Joe, Old Dog Tray, Old Folks at Home, Willie We Have Missed You.* Although the copyrights upon all of the Foster songs ran out years ago they are still published and sold far more than much recent music.

Talking Too Much

By Wilbur Follett Unger

OF all the unnecessary hindrances to which a teacher is subject, and affecting the pupil's progress, probably the greatest is the custom of carrying on a conversation on extraneous matters during a lesson period which should morally and legally be devoted strictly to the lesson in hand. If the teacher who permits such conversation on the part of the pupil only realized how valuable every moment of the lesson period is, and how much more progress he could make with the pupil by making every second count, he would not then encourage the pupil to go off into ecstasies in the recitation of the latest play she has seen or in the description of some dance attended.

There are some teachers, even, who enjoy recounting to their pupils the "hit" they made while playing in a concert the night before, or relating some of their childhood experiences when they were taking lessons of some master-teacher, etc. Even this might not be so harmful, for, in some cases, the practice might point a moral, or prove an inspiration to the pupil, and the personality of the teacher might impress the pupil to follow his example, but it is scarcely likely that the pupil could edify the teacher to the value of spending the limited time of the music lesson in talking.

There are many pupils, otherwise ideal, who take up actually half the lesson time, prolonging it, if possible, by discussing subjects wholly unessential to the betterment of their musical condition, who should be more thoughtful and more respectful of their teacher's time.

Etude Betterment

Believing that the coöperation of our readers will assist us immensely in caring for their musical tastes and needs THE ETUDE herewith offers

A Prize of a Complete Set of

Grove's Dictionary of Music and Musicians

(Valued at $15.00)

for the best letter of not more than 200 words containing the most original, the most practical, the most useful and the best expressed ideas for new ETUDE features that will make THE ETUDE more valuable to its great body of readers, ideas that will make our journal even brighter and more helpful to the greatest number.

In addition to the letter itself we shall expect each contestant to answer the following questions frankly, tersely and in such a manner that we may get a more definite idea of what phase of THE ETUDE seems to be the most needed.

ETUDE Friends can help immensely in improving the magazine by joining wholeheartedly in the following:

Please answer the questions in the order given.

1. To which department or page do you habitually turn first when you open a new issue?
2. Which ten ETUDE articles during the past year have interested or helped you most?
3. Name twenty pieces from THE ETUDE of last year of the type you prefer to use in your own work as a performer or as a teacher.
4. Are there any things about THE ETUDE which do not meet with your entire approval, anything you would like to see changed?
5. Which do you look for most? Articles on Technic, Articles on Interpretation, Articles on Biography, Articles on Criticism, or what? Self Help Articles, "How to Teach" Articles, Musical or Fiction.
6. Would you like to see more illustrations in THE ETUDE or fewer illustrations?
7. For what feature principally do you take THE ETUDE? What is your most severe criticism?

Suggestions

This is not any easy way in which to earn a fifteen dollar set of books. The letters will require thought, time and care. Do not sit down and dash off a few words and expect them to receive serious attention.

Our sole purpose is to invite honest, constructive criticism. By helping THE ETUDE in this way our readers are really helping themselves and others to a brighter, better, more useful paper.

Write on one side of a sheet of paper and make your letter as brief and to the point as possible.

No letter will be returned and the only notification of the winning of the prize will be that published in THE ETUDE.

Do not write about other matters in your letter.

Do not fail to give your full name and address.

Contest Closes October 30th

Address ETUDE Betterment Contest
1714 Chestnut St., Philadelphia, Pa.

Some Musical Sign Posts

By Geo. J. Heckman

PRACTICE.

Be punctual.

A corrected mistake starts a correct habit.

Seek control with yourself first, then your instrument.

Get next to yourself as well as your teacher.

Ask your teacher all kinds of questions about your music, especially those you think he cannot answer. You gain knowledge and he keeps up to date and alive.

If you get the blues or lose confidence in yourself, seek his encouragement and advice.

When you acquire a "swelled head" through a few public appearances which make you think you know more than your instructor, and you still continue under his directorship, do not expect to make any more progress.

When you lose confidence in your teacher it is then time to quit him.

Study universal nature, especially human nature, also everything which should interest all mankind. An educated musician cannot be an educated man unless he knows what is going on in the world besides his music.

Fall in love with your music and keep her a perpetual sweetheart.

Practice does not make perfect—unless it is perfect practice.

Most successful students to-day had the added advantage of starting the RIGHT WAY. After which they have followed that RIGHT WAY.

Your future success depends upon present training. Ability, without proper training accomplishes nothing. Proper training produces results. Are you producing results?

The runner who stops to tie his shoe lace loses in slacking down and starting up again. The student that misses a lesson or interrupts his studies for any length of time is weakened that much all along the line.

"Then there came in a *Wise Man* and a *Fool*. The Wise Man heard, investigated and decided—the Fool decided."—*Ancient Oracle.*

Black and White Horses

By Mrs. Paschal R. Turner

"TEACHING scales to beginners;" what a world of difficulty lies in this apparently simple act! While a thousand different teachers may have a thousand different methods of solving the problem, yet the following system by reason of its simplicity may appeal to many. It is, to be sure, but a new application of an old idea—that of setting the imagination to work as well as the fingers—but it is a method that has proved effective, and is the result of many years of experiment.

Pupils are first drilled in table work until the fingers respond to any given call. For instance, the teacher says: "Play 1, now 5, now 3, now 2," etc. The pupil's interest is maintained because he does not know what is coming next, there is no need therefore to demand "concentration," since it comes of itself. After the fingers respond naturally and readily the drill is continued with the pupil's eyes closed. Then the proper hand position is employed until again the fingers respond easily. By this time the pupil is ready to memorize the fingering of the first eight scales, from C to C sharp, or from no sharps to seven. The teacher says, "*Eyes closed*: strike fingers as I call. *Right Hand*: 1-2-3-1-2-3-4-5. *Left Hand*: 5-4-3-2-1-3-2-1." Over and over this is repeated until the child has memorized the fingering.

The next step is at the keyboard. If the pupil is a little boy, the teacher says: "Now these *white keys* are *white horses*, and you will place them in their stalls by the fingering you have memorized." The C scale is then easily played and fingered. The next scale, G, has all white horses but one, and when the sharp is reached, the teacher says, "*black horse.*" As the pupil has memorized the fingering, he knows which finger belongs to the black horse, and so on through D, A, etc., for as long as that scale fingering prevails. By this time he can grasp the difference in fingering which occurs with the B, F sharp and C sharp scales; and he is ready to proceed with the flats.

With a little girl, the same system is employed except that the keys are white roses instead of white horses. She is invited into a fairy garden of pure white roses, which are changed into red ones at the touch of a black key.

Personal Recollections of the Last Days of Stephen Foster

By MRS. PARKHURST DUER

This is a story filled with human interest written by a lady who in her youth was known as a successful composer and who, when a young woman, took a friendly interest in Stephen Foster. She now wishes to tell the readers of THE ETUDE that Foster was not altogether dissolute as many people have supposed

A HALF century has passed, since all that was mortal of Stephen Collins Foster, was laid away to a peaceful rest. He left to the world a legacy of song, more precious, more enduring, than silver or gold; a legacy that has cheered the hearts of the sorrowing, lifted the burdens from weary souls, and blessed alike the palace and the hovel. A few sketches of the early life of Mr. Foster have appeared from time to time, but it is noticeable that no mention has ever been made of the last years of his life upon the earth, of the cause or manner of his death. It is only recorded that he died in a hospital, was taken to his birthplace, near Pittsburgh, Pa., and buried with honors. All that this writer knows of Stephen Foster's early days was heard from his own lips, when his troubled existence was drawing to its close. He told of the wrongs he had suffered, of the temptations thrown around him during his years of prosperity and popularity, until all he possessed was gone. With a broken heart, crushed spirit, health destroyed, nerves shattered, he broke away from old associations, and secluded himself, hoping to regain his health, and position in the world. Nobly he struggled to conquer his foe, the "wine cup," by which means, evil companions had sought his ruin. I suppose it was then the curtain dropped between Stephen Foster and his historians. Like a star that falls in the darkness of night and disappears, this brilliant man was lost to public view. I have been asked to raise the curtain upon the last scenes of Mr. Foster's life.

They are sad pictures, but the brief pathetic story may serve a purpose at this time, when there seems to be a general revival of Stephen Foster's memory and his wonderful songs, throughout our nation.

When this unhappy man began to fight his own great battle, he was followed by misjudgment, and even after his death it was supposed by many that drink was the cause. It is hoped that this simple story will remove all such belief, if it yet exists in a human heart.

An Interesting Meeting

I do not recall the length of time that elapsed, between the days of Mr. Foster's prosperity and the time that he came under my observation. I shall never forget the day I met him. I was engaged in a large music publishing house on Broadway, New York City, leading a very busy life, although but twenty-one years of age. Every day I met teachers and composers, and was ever hoping that Stephen Foster would appear. I had heard that he was living in New York but had never known anything about his life; yet his songs had created within me a feeling of reverence for the man, and I longed to see him. One day I was speaking with the clerks, when the door opened, and a poorly dressed, very dejected looking man came in, and leaned against the counter near the door, I noticed he looked ill and weak. No one spoke to him. A clerk laughed and said:

"Steve looks down and out."

Then they all laughed, and the poor man saw them laughing at him. I said to myself, "who can Steve be?" It seemed to me, my heart stood still. I asked, "who is that man?"

"Stephen Foster," the clerk replied. "He is only a vagabond, don't go near him."

"Yes, I will go near him, that man needs a friend," was my reply.

I was terribly shocked. Forcing back the tears, I waited for that lump in the throat which prevents speech, to clear away. I walked over to him, put out my hand, and asked, "Is this Mr. Foster?"

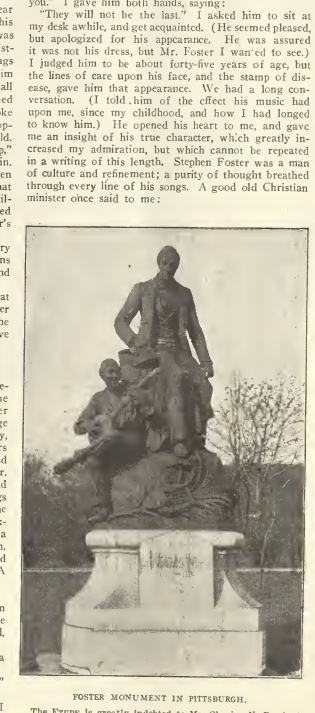
He took my hand and replied:

"Yes, the wreck of Stephen Collins Foster."

"Oh, no," I answered, "not a wreck, but whatever you call yourself, I feel it an honor to take by the hand, the author of *Old Folks At Home*, I am glad to know you." As I spoke, the tears came to his eyes, and he said:

"Pardon my tears, young lady, you have spoken the first kind words I have heard in a long time. God bless you." I gave him both hands, saying:

"They will not be the last." I asked him to sit at my desk awhile, and get acquainted. (He seemed pleased, but apologized for his appearance. He was assured it was not his dress, but Mr. Foster I wanted to see.) I judged him to be about forty-five years of age, but the lines of care upon his face, and the stamp of disease, gave him that appearance. We had a long conversation. (I told him of the effect his music had upon me, since my childhood, and how I had longed to know him.) He opened his heart to me, and gave me an insight of his true character, which greatly increased my admiration, but which cannot be repeated in a writing of this length. Stephen Foster was a man of culture and refinement; a purity of thought breathed through every line of his songs. A good old Christian minister once said to me:



FOSTER MONUMENT IN PITTSBURGH.

The ETUDE is greatly indebted to Mr. Charles N. Boyd of Pittsburgh for information and pictures used in this issue.

"The songs of Stephen Foster could be sung in a prayer meeting, and do lots of good."

A Friend in Need

When this first visit was ended, Mr. Foster thanked me for my interest in him, and said it had done him a world of good to have some one to talk with. He had no one to call a friend. I asked him to let me be a friend, and perhaps in my humble way, I might be of service to him. I said if he would bring me his manuscript songs that he had not been able to write out, I would do the work for him at his dictation. He was very grateful, and from that time until he died I was permitted to be his helper. Out of respect for my efforts to aid Mr. Foster, all the men in the store treated him kindly. He was made welcome, and no one laughed at him. They were convinced he was no vagabond, and no drunkard. He was poor; disease brought poverty; he had been unable to write, and soon his personal appearance caused him to be misjudged. No hand was stretched out to rescue him in a great Christian community. I dared not question him concerning his comforts in life, or how he existed, but I was confident he needed help, yet how to aid without humiliating him was a study.

Composed on Wrapping Paper

When he brought me his rude sketches, written on wrapping paper, picked up in a grocery store, and he told me he wrote them while sitting upon a box or barrel, I knew he had no home. I asked him if he had a room; he said:

"No,—I do not write much, as I have no material or conveniences." He then told me that he slept in the cellar room of a little house, owned by an old couple, down in Elizabeth Street in the "Five Points," who knew who he was, and charged him nothing. He said he was comfortable, so I suppose he had a bed. Then I told him that unless he had the right kind of food, he could not be restored to health, and a kind manager of a nearby restaurant had arranged to provide him with a hearty dinner every day, and he need not pay for anything until he was able to do business, and a friend had sent him some medicine which he must take. He looked at me a moment and that fervent "God bless you," paid for all the planning. It was an easy matter to provide other necessary comforts, to be paid for when he recovered his health. We who were near him had no hope of his recovery, but the few comforts provided lessened the suffering of a dying man. This messenger of song, God had given to the world, was not appreciated, and when overtaken by misfortune, was treated as other great souls were in the past, left to die, forsaken by a nation he had blessed by his living.

Foster's Last Song

One day Mr. Foster came to my desk with the sketch of a song entitled *When old friends were here.* He remarked it might be his last song, and that would be the end of "Foster." Like an inspiration came an impression to my mind, yet in a joking way I said:

"Mr. Foster, I am not a prophet, but I tell you now, that fifty years hence monuments will be erected to Stephen Collins Foster all over this nation. You will be called the author of "American Folk Song," and your songs will live forever.

He laughed at the idea, but to-day the monuments are appearing, and during the past few years there has been a Foster revival throughout the United States.

As Mr. Foster prepared to leave the store, it was growing dark, and as he appeared weaker than usual, I offered to go with him to the street, as I helped him into the stage, he said very earnestly "you are my only friend," and as the door closed he waved his hand, and the last words I heard were "God bless you." I am sure they were his last words on earth. The echo of that fervent prayer will linger near, while life remains.

The next day he did not call for his song, but the evening paper appeared with a great headline, "Stephen C. Foster, dead." "At eleven o'clock last night"—the paper stated—a policeman heard groans, in the cellar of a house he was passing, and upon entering found a man bleeding to death, from a gash in the throat. He had evidently risen from his bed for some water, and had fallen over a broken pitcher. He was taken to Bellevue Hospital in an unconscious condition, and passed away at one o'clock. He was identified by a manuscript in his pocket with his name upon it. Relatives in Pennsylvania claimed the remains. Nothing more concerning his death was published.

A Pretentious Funeral

There were glowing accounts of a great funeral at his birthplace, with flowers and bands of music playing his famous songs, and a fine monument stands over his grave. The honors were due and I was glad, but, I thought, "A rose to the living, is more than wreaths to the dead." There was a time before I met Stephen Foster, when he could have been restored to health, and to usefulness.

After Mr. Foster's death, I was silent, as I believed silence would be pleasing to him, but after the years had passed and I heard of the movement to revive his memory, and historians knew nothing about his last days, it seemed a necessity as well as a matter of justice to tell the sad story, that probably no one else living at this time could do. Silence now is harmful, as it might cause misjudgment and injustice.

It has been a difficult task to prepare the above sketch, as there were but two principal actors. The writer was one, and was compelled to appear unpleasingly prominent. I should be sorry to be regarded as boasting of any kindness shown to one in need of a friend. In my heart there dwells only the one deep feeling of gratitude that I was permitted to be the messenger of good tidings to a weary soul, and given the power to remove any false impressions from the minds of the old or the young, concerning the life and character of Stephen Foster. His last song, finished the day he died, was published by Horace Waters.

My association with Mr. Foster is one of the saddest, sweetest memories of my life. He sometimes seemed to me like one great song, melodies poured forth from his soul continuously, no matter what his physical or mental condition might be, they would be dotted down as if he heard them in the air. He was a wonderful man, with a nature far too sensitive to battle with the world in which he dwelt.

The young generation growing up around us, should be taught to revere the author of American Folk Song, and to pay the homage due. The mists have cleared away that shadowed his earth life. His great soul dwells in the sunlight of immortality, and his memory should be sacredly cherished in every heart and home.

A Sense of Rhythm

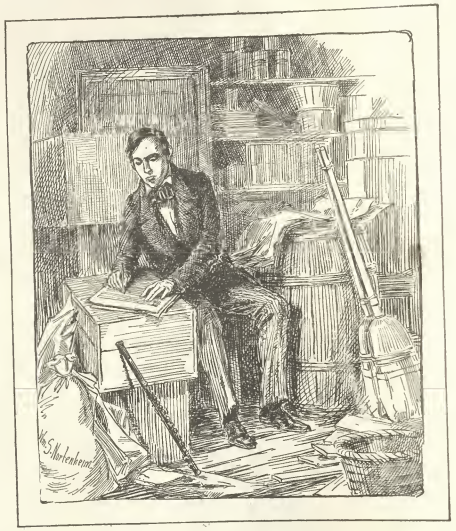
Many children can master time in the measure, but utterly fail to grasp the idea of time in its larger significance—the rhythm of a phrase or section. After the time is well understood, many little folks enjoy perfecting the rhythm of a march when the words "Left, Right" are substituted for the usual counting. Once they have grasped the idea of rhythm in a march in this way, it is easy for them to understand it in the case of other pieces not of march character.—M. Whitmeyer.

An Intimate View of Stephen Foster

Probably the most accurate biography of Stephen Foster that has yet appeared is that written by his brother Morrison Foster and published twenty years ago. Unfortunately this book is out of print and it is only with difficulty that The Etude has been able to secure a copy, from which the following information has been partly derived.

One significant and interesting fact is that Foster was, in the generally accepted sense of the word, *wholly* American. It has often been reported that he was partly Irish, but his Irish and Scotch ancestry as well as his English and Italian ancestry had gone through nearly a century of Americanism before he was born. His family boasts of a most interesting and patriotic connection with the early history of our country, many of his ancestors having been connected with events in war of 1812. His parents were virtually pioneers, since Western Pennsylvania was almost a frontier when they settled there.

The day of Foster's birth was a notable one. It was the Fourth of July, 1826. The day celebrated the fiftieth birthday of American Independence. On the same day Thomas Jefferson and John Adams died. Foster's father, Col. William Barclay Foster, was intensely patriotic and had arranged for a great celebration near his home. After the custom of the times there was an elaborate open air dinner in the adjoining woods. To this the soldiers from the Arsenal were all invited. Just at noon when the guns from the fort were booming and the bands were playing the national anthem, Stephen Foster was born.



During his last days in New York, Foster's means were greatly reduced, and, it is reported that his workshop was the back room of a friendly grocer who supplied him with the paper needed for his composition.

From the Morrison biography it appears that Foster must have had quite a good education for his day and time. He studied Latin and Greek and English branches and was generally very well informed indeed.

Foster's aunt (Ann Eliza Foster) was an amateur musician and the little boy used to purloin her guitar when he was as young as two years of age and sit for a long time on the floor picking out harmonies. It is reported that when he was seven years of age he visited the store of Smith and Mellor at Pittsburgh and picked up a flageolet from the counter. Although he had never seen the instrument before he mastered it in a few minutes and could play tunes upon it. In similar manner he learned to play upon the flute unaided. His brother relates that Stephen spent a great deal of time studying the works of Mozart, Beethoven and Weber. It is interesting to read the following comment from his biography: "Stephen's simple melodies which he gave to the world were not the accidental rays from an uncultured brain, but were the result of the most thorough and laborious analyses of harmonies, and when he completed them and launched them he knew that they would strike favorably the ear of the critical as well as the unlearned in music."

After some time spent at two collegiate institutions Stephen took up the study of German and French and mastered both tongues. He then took up painting in water colors and thought for a time that he would become an artist. So little did Foster value his early compositions that he gave them away. Up to his time most of the negro songs had been very crude with a tendency toward burlesque. He, however, saw the life of the negro through more sympathetic eyes.

Foster's love for the poor and the oppressed was most intense. His heart went out to those in deep distress and he was always ready to sacrifice his own interests to help others. He was inordinately simple and unostentatious in his habits. His brother describes his appearance as follows:

"He was slender, in height not over five feet seven inches. His figure was handsome. His feet were small as were his hands, which were soft and delicate. The features of his face were regular and striking. His nose was straight, inclined to aquiline; his nostrils full and dilated. His mouth was regular in form and his lips full. His eyes were very large and very dark and lit up with unusual intelligence. His hair was nearly black. In conversation he was very interesting but more suggestive than argumentative."

Greatest of all was his human sympathy. It was that which gave his music such a wonderful appeal. It was genuine and deep, as the following incident indicates. Once when he was going to a party as a young man he noticed an accident in the street. It was a bleak stormy night in winter and a poor child had fallen under the wheels of a heavy truck. He carried the child home and remained until it died and then spent the rest of the night trying to help and comfort the poor parents. His comrades went on to the party but the great heart and sympathy of Stephen Foster would not permit him to do so.

It is not true that Foster died of alcoholism in New York. He had been ill with a fever and while washing himself at a basin in his room fell and cut his neck and face. He was taken to Bellevue Hospital where he died January 13th, 1864. William A. Pond, his publisher, had the body removed to an undertaker's shop and placed in an iron coffin. Foster's brothers came on immediately and took the remains to Pittsburgh, where funeral services were held at Trinity Church. As an indication of Foster's popularity in his day the railroad company and the express company refused to receive any pay for transporting the body.

Wisdom from Many

The secret of success is constancy to purpose.—Disraeli.

Work done less rapidly, Art most cherishes.—Browning.

Nothing is impossible to the man who can will.—Mirabeau.

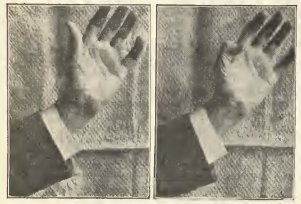
Fortune is not on the side of the faint-hearted.—Sophocles.

Melody alone constitutes the essence of all music.—J. Raff.

Intelligent Training of the Thumb

By CLEMENT ANTROBUS HARRIS

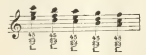
Exercises to facilitate and develop the action of the thumb as a jointed lever can be practiced without any keyboard, just as readily as can exercises for the thumb as a whole. All that is necessary is to work the outmost or nail sector of the thumb to and fro, keeping the first and second joints as still as possible.



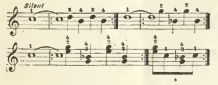
EXERCISES WITHOUT KEYBOARD FOR JOINTED ACTION OF THUMB.

Move the outer joint from the extended to the contracted positions, say twenty times in succession.

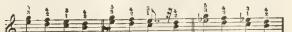
Two consecutive notes should never be played by one finger in a legato passage unless the other fingers are otherwise employed. This jointed-action of the thumb is therefore chiefly needed in legato passages in two and three parts; especially a succession of first inversions.

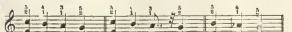


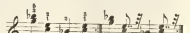
The thumb as a pivot. It follows almost as a matter of course that as the thumb can pass under the other fingers, these fingers can pass over the thumb, in other words, that the thumb can act as a pivot. Nevertheless special exercises are necessary to perfect this movement. The characteristic feature of these is, of course, that the thumb is held in a stationary position, except for a rotatory motion, while the other fingers pass in a semi-circular action over it.



In double-note passages, when the note played simultaneously with the thumb-note (in the right hand a higher note, in the left a lower note) is a white one, it is generally impossible to connect it with the following note; in other words, a perfect legato is not practicable. In these cases the break should of course be made as short as possible. When the note accompanying the thumb-note is a black one, the interval to be covered is much less, and the legato can be maintained by hands of average size. The following illustrations will make this point quite clear:

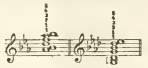






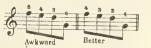
The thumb as a rivet. Any finger can play two consecutive white notes simultaneously simply by being placed half-way over each. Consequently a chord of ten notes can be played by one hand if of somewhat large size.

But the thumb, unlike any other finger, can play two black notes simultaneously, a fact of great service in chords of the Dominant 7th. If the hand be of exceptional size it can even play two black notes a minor third apart simultaneously.

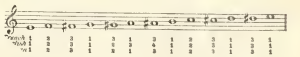


The thumb as a hammer. The thumb can, of course, move like the other fingers, vertically, as a hammer. But this is its least characteristic action and calls for little comment, save in the form of a warning which will be given in connection with Common Faults, in a final paragraph.

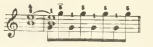
The thumb as a spanner. The thumb can stretch further than any other finger. The thumb and second finger can play the two notes of an octave simultaneously. No other two adjoining fingers can stretch more than a 6th, and the third and fourth cannot cover more than a 4th. A great deal of course depends not only upon the size but the conformation of the hand. Thus in a large majority of cases the second finger is longer than the fourth, but occasionally these two fingers are equal, or even the second longer than the fourth. But despite such differences as these it will always be found that the thumb and forefinger have a greater span than any other two adjoining fingers. Even the second and fifth fingers, with two fingers between, can only stretch about a note more. It is this fact which gives rise to one of the fundamental rules in fingering, namely, that other things being equal, a passage should always be fingered in such a way that the widest gap falls between the thumb and forefinger.



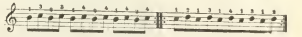
The thumb in the chromatic scale. There are three ways of fingering the chromatic scale, knows as the French, English and German methods. In the French and German methods the thumb plays five out of the seven white notes; in the English system it plays four. This is sufficient to prove the necessity for developing the strength and mobility of the first finger.



The thumb in octave playing. Players with large hands can play an octave with the second and fifth fingers. But the occasion for this is very rare, and practically the inner note of an octave may be said to be always played by the thumb. As octaves should be played from the wrist no separate movement of the thumb relatively to the rest of the hand is necessary. This does not, of course, apply to the case of what are known as "broken octaves." These may be played either by finger-action of the first and fifth fingers, the back of the hand remaining stationary, or by a rotary action of the whole hand, or, preferably, by a combination of these movements. For the first and last named methods exercises on the following model should be devised:



The thumb in shakes. Though a trill or shake can be performed by any two fingers, it is much easier when the thumb is one of the fingers than otherwise. So much so that the thumb is probably employed in this service as much as all the other fingers put together. Indeed it is often used in alternation with two or three other fingers played turn about, and in power of endurance is equal to them collectively. This alone is sufficient to show how great is the return the player gets from time bestowed on the cultivation in every form of expert thumb-action.



The thumb in glissando. A "glissando" passage, that is a rapid scale-wise run on the white notes only, is played by drawing one finger sideways over the keys instead of playing each with a separate finger. It is of little or no value and is very rarely used by composers of repute, being more in keeping with the spirit of a "vamping" performance. Glissando playing, how-

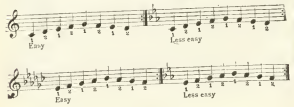
ever, affords one more illustration of the contrariety between the thumb and other fingers. It may therefore be as well to mention here that, being best done with the nail, rather than with what Richter once called the "meat" of the finger, it is easier to the thumb in inward (right hand descending, left hand ascending) passages, and to any other finger in outward passages. The reason is that this division of labor involves a less awkward twisting of the wrist than the reverse would do. A practical trial will soon prove this.

THE THUMB ON BLACK NOTES. So much prejudice and unreasoned restriction have in time past operated against the use of the thumb on black notes, that one is tempted to rush into the opposite extreme, and say that no distinction whatever should be made between the two kinds of key. It has been said, for instance, that all scales should be played with the same fingering as C major, and Hans von Bülow was wont to declare that a pianist worthy the name should be able to play the *Appassionata Sonata* as easily in F sharp minor as F minor, and with the same fingering. To a virtuoso of von Bülow's standing this may be the case: technical difficulties have almost ceased to exist. But there are exceptions which some players will find it worth while to bear in mind.

The two objections to the use of the thumb on black notes which do exist are both due to the fact that its use on these shorter keys necessarily throws the hand further over, that is towards the back of the keyboard, than is otherwise the case. Much depends on the size, strength and conformation of the individual hand, but in certain cases this position is apt to give rise to difficulties:

(1) The nearer the back of the keyboard the greater the strength necessary to depress the key. In the case of very young children with naturally weak fingers—and the muscular strength of the fingers differs enormously—this is a factor of paramount importance, and is absolutely prohibitive of uniform fingering for all keys.

(2) The movement of the thumb over black notes to a white one, or over white notes to a black one, is not so easy as where all the thumb notes are white or all black. This is especially the case with a player whose thumb is short, and more especially if it be also stout, and the white note to be played is one lying between two black ones—G, A or D. Such player should therefore not use the thumb on black notes in legato passages in which it also has to be used on black ones. The scales of F sharp major and minor, and F natural major and minor, illustrate this principle. It is, however, perhaps best understood from such passages as the following:



In playing chords the thumb may be used as freely on black notes as on white. The reason is that in changing from one chord to another the whole position of the hand is altered. There is therefore no "legato" to be broken by the slightly "in and out" motion occasioned if it should happen that the thumb is used alternately on white and black notes.

Common Faults in Thumb-Action

There are three ways in which the otherwise great utility of the thumb is seriously diminished, and two of them are very common; in fact in untrained players and beginners they may be taken as a matter of course. The first consists in letting the thumb hang down over the floor instead of making it lie on the keyboard. The result is that whenever the thumb has to play a note it has to be jerked into position, only to fall back again as soon as the key has been released.

The second consists in not moving the thumb under the hand, lever-fashion, at all, but keeping it close along the under side of the fore-finger all the time, and jerking the whole hand sideways, outwardly, whenever another thumb-note has to be played. Only a moving-picture film could give a pictorial representation of this action, but it may be as well to give a picture of correct thumb action.

A third consists in a similar rigidity in regard to vertical movement when the thumb is used, like the other finger, as a hammer. The back of the hand should be kept stationary in its normal level position, and the thumb raised above the keys, as in the following illustration:

But instead of this the hand is raised at the back, as though hinged at the fingertips, and the thumb remains, relatively to it, quite stationary; the hand is then lowered and crushes the thumb on to its note, the thumb never moving independently at all.

Lastly there is the much less common but still disadvantageous habit of holding the knuckles too high and letting the thumb fall vertically instead of horizontally on to the key, thus playing the key with the tip, like other fingers, instead of with the side, which it is the peculiar province of the thumb to do, and gives it its incalculable advantages. Held in this position the thumb has a much more restricted range of action than if held horizontally.

In conclusion, it is sometimes said patirically of a clumsy man that "his fingers are all thumbs." Of a pianist or organist no remark could be more complimentary, for a player all of whose fingers did as much work as his thumbs would be the most remarkable executant who ever lived.

Spurring Up a Slow Pupil

Having a beginner who was inclined to drag and another disposed to gallop through his little exercise, I have tried having them play their exercises together. First, the right hand of one and left hand of the other, and *vice versa*, then both hands. The result has been wonderful. The slow pupil has not only quickened her time, but is taking new interest in her lessons, while the rapid, jerky movement of the other pupil has been replaced by a steady, even *tempo*, delightful to the teacher.—B. H. M.

Find the Shortest, Quickest and Easiest Way to Do Things

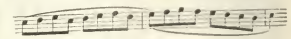
By Madame A. Pupin

EVERYONE has observed how distasteful it is to young beginners in piano study to be obliged to practice. Very often they rebel and give up music lessons, to regret, some years later, that they had not persevered and been able, "by this time," to give pleasure to themselves and others by their music.

To the boy student especially, practice is very irksome; the printed page looks like a lot of tadpoles hanging on strings. He is required to find a relationship between these and the keys of the piano, but he sees none. He timidly ventures to strike a key and a groan results; at the next effort, a timid squeak is heard, and so on through the lesson—nothing interesting, nothing that sounds like music. No wonder he gives up. It is like trying to memorize a chapter of the Proverbs of Solomon, by pronouncing the words one after another, to the end of the chapter. And yet that is the slow way many beginners start to learn to play.

Let us find an easier way. In reading a story, the sentences are formed of short phrases, each conveying an idea. For example: "The boy was climbing a tree, he had reached the first branch, and now he was trying to get up to the second branch; suddenly he lost his hold and fell; when his mother heard him scream, she ran out of the house to help him." The commas represent slight pauses. Music is written in the same way: there are commas, semi-colons, colons and periods.

Let the teacher find a place in the music where a pause can be made. For example:



Let the pupil play the first nine notes very slowly and in strict time. Make him repeat them twenty or more times—right hand alone. Soon it will be observed that each finger develops an impulse to go to the next note of itself. The notes play themselves, as it were. When this has taken place, the teacher may say, "I am going to let you play this with the metronome." Set the metronome at about 76, with two ticks for each note and play once through; then at 84, and so on down to 152; then set the metronome at 76 again, and have one tick to each note. Increase speed as long as the pupil plays in exact time. Happy result; the student has done something he would have thought at first impossible; he has become interested; and it begins to sound like music. He is now willing to begin at the note E, where he left off, and work up the second phrase. Each phrase he works up in this way, the process seems to become easier.

Then he may work up the left hand part in the same manner; but should not attempt the two hands together, until he has gained considerable fluency with one hand alone. In the first attempts to play both hands together, he must begin at a very slow rate of speed, as he did at first.

This method of studying short portions is very satisfying, for one is sure to reach his aim.

A Sight-Reading Contest

By H. R. Robertson

ONE plan to assist in developing sight-reading and one which has proven very successful, is to invite a number of students to the studio and appoint two captains. These, in turn, choose their respective sides, as in a spelling match. Then mark out a section of new music, say, eight bars, and ask each pupil to call the notes, while at the same time the seconds are ticked off on the watch. Each one has three trials and the increase in speed noted.

This scheme serves a two-fold purpose: The pupil tries to surpass his own mark each time, as well as that of his opponent. Then, at the finish, the totals are made up to determine which side is the victor. As an added incentive, the captains usually assist in keeping the time and watching for possible errors in the reading. This always creates the keenest rivalry, especially among boys. A date is then set for the next contest, and in the meantime, many extra minutes are utilized, at home, in the development of note reading. Sometimes, minor contests are arranged between two pupils, each allowing a portion of his or her lesson hour, thus stimulating and maintaining the interest during each week.

Stephen C. Foster's Romantic Career

By CHARLES A. INGRAHAM

COMPARATIVELY few people are acquainted in any manner with the life of Stephen C. Foster, and fewer still would be willing to admit that he was more than a mere writer of popular songs, and hence esteem him entitled to no great consideration. The ingratitude of the public concerning their song writers is remarkable; the song lives on, but the composer is generally forgotten, living and dying without honor and generally in obscurity and poverty. Such was the experience of Foster, though he was preëminently the greatest of American song writers.

MAJOR AND MRS. WILLIAM BARCLAY FOSTER.
Foster's father and mother, "The Old Folks at Home."

Though his art was simple in its poetic phrase and musical construction, it was profound in its psychological, unexplainable elements which the greatest of lyric geniuses might in vain attempt to imitate, and it ever exercises a masterful influence upon the race. It has been said that his melodies are adaptations of the old psalm and hymn tunes, perfectly moulded into simple words and brought into sentimental contact with the actual life of ordinary humanity. This accounts, if true, for the semi-religious atmosphere which inheres in the best and most lasting of his songs—an indefinably pure and sacred element which compels the attention and which soothes the mind and chastens the heart, universally.

Foster's Birthday

From these considerations it is apparent that a song writer may become of real political significance and testify through his work for the saying, that the songs of a nation have a greater efficacy than its laws, and it requires but a brief study of Foster's life and times to discover that though unconsciously, he was in his day an important factor in the fashioning of public policies and events. In the hour of his nativity, at Allegheny, Pa., on July 4, 1826, a salute was fired at the arsenal celebrating the fiftieth anniversary of the Declaration of Independence, and those patriotic reverberations were among the first sounds which came to his infant ears. It was an appropriate demonstration to accompany the ushering into the world of a man who was destined with matchless beauty and pathos to appeal to the common heart of men in behalf of the oppressed in slavery. His influence was indirect, but the deep love and sympathy with which in exquisite song he depicted the homely joys and the tragic, lingering sorrows of the negro was a powerful aid to the anti-slavery movement. The life of Foster covered practically the years occupied in the rise, development and decadence of that great diversory institution known as negro minstrelsy, and in these universally popular entertainments his songs were sung perennially throughout the country. Foster's work should have a place alongside of *Uncle Tom's Cabin*, the appearance of which was contemporaneous with the publication of his great negro lyrics.

Stephen Collins Foster was of Irish or Scotch-Irish extraction, his grandfather having emigrated to this country from the north of Ireland. His father, William B. Foster, was a man of prominence not only in Allegheny, where he had served as mayor, but he had been a member of the Legislature and had occupied other places of trust and honor. Stephen's mother, Eliza Clayland Tomlinson, was a descendant of the Claylands, a family of note, which had dwelt in Maryland from the earliest colonial times, and in that State she had been reared. The boy grew up midst pleasant and affluent surroundings, the home having been a mansion in the suburbs of Pittsburgh, opposite Allegheny, and commanding a view of the Allegheny Valley. Of a retiring disposition and lacking robustness of health, the youth avoided the sports and pastimes popular with boys of his age, and in the privacy of his home or in the woods and fields spent much of his time communing with his own thoughts and, in the study of his favorite branches. He early evinced a taste and capacity for music, and at the age of seven years, for the first time seeing a flageolet, was able in a few moments to play the familiar melodies that he was acquainted with. While attending school at Athens, Ohio, he wrote his first musical composition, *The Tioga Waltz*, and arranged it for four flutes. The piece was played at the public exercises of the seminary, the author having the first flute for his part. At this time Foster was but thirteen years of age.

Foster Largely Self-Taught

It was for the larger part to self instruction that he owed his education, and in this manner he acquired a good knowledge of German and French, became proficient on the piano, flute, guitar and banjo and studied carefully the works of the great masters. Among his accomplishments was an ability as an artist in water colors, which he seems not to have much cultivated. An amusing story is told of him in this connection. When his song, *Oh! Willie, We Have Missed You*, was in course of publication, he drew a picture for the title page and submitted it to the printer, who, after examining it, exclaimed, "Oh! another comic song." This experience permanently dampened his aspirations as an artist.

At the age of seventeen Foster went to Cincinnati and was employed three years in the office of his brother, rendering satisfactory service, but never forgetting his great passion and applying himself to musical composition in his leisure hours. But it was not until his return to Allegheny that he scored his first real success in his chosen art, though his first song, *Open Thy Lattice, Love*, had been brought out two years previous by a Baltimore publisher. About the year 1844 he composed a song entitled, *Louisiana Belle*, which became immediately popular throughout Pittsburgh, and this pronounced success encouraged him to introduce the ballads, *Uncle Ned* and *O Susanna!* both of which had an even greater appreciation, extending to distant places, until a publisher asked the privilege of printing the songs. *O Susanna!* brought the author $100, and from this success and favorable introduction Foster embarked upon his successful career as a song writer.

Foster's Personality

Foster was of an affectionate, tender-hearted disposition, deeply sentimental and with a capacity for strong and lasting attachments. Towards his father and mother he cherished an uncommon devotion, and the death of the latter cast upon his mind a shade of melancholy which is reflected in his later songs and from which he was never able to recover. He formed in his youthful years an undying attachment to Miss Jane D. McDowell, daughter of Dr. McDowell, of Pittsburgh, and they were married on the 22d of July, 1850. He ever manifested a beautiful affection for his wife and his daughter Marian, his only child. In ten of his songs may be found the Christian name of his wife, "Jennie," and in one of them she is but thinly disguised under the phrase, "Little Jennie Dow." Foster averred that it was Jennie McDowell who awoke in his soul the latent voice of song, and his favorite among his many compositions was, *Jennie's Coming O'er the Green*, as it reminded him of the happy days when he began to delight in her above all others. Their married life, though having a happy beginning, was sad in the closing period of Foster's career, for during the last three years, which he spent in New York, he was without his family, a partial separation having taken place, though a correspondence was maintained between husband and wife. He never could be drawn into expressing himself upon this subject, but the cause of the alienation was probably his convivial habits, which grew upon him and led him at last into a semi-vagabond existence. Opening a letter, he was observed to be in tears, the cause having been the words of his wife and the picture, with the missive, of his little daughter, and in a broken voice he expressed his grief that he was so unworthy of those for whom he cherished so deep an affection. Foster struggled heroically with his besetting habit, but in vain, and with clouding genius and tarnished character he went the downward way.

His songs had enormous sales, those of *The Old Folks at Home* or *The Swuannee River* having reached more than a half million copies, with his royalties upon it amounting to $15,000, while E. P. Christy, of Christy's Minstrels, gave him $500 for having his name appear on the title page of one edition of the song. His other most popular songs enjoyed sales of from 75,000 to 150,000 copies. He was a prolific song writer, his compositions having aggregated 150 titles, about one-fourth of which were negro ballads. Not only did his songs spread to all parts of the world to be translated into the leading languages and to be cherished by the commonalty, but they have been rendered to delighted audiences of the highest culture by the master vocal artists from Jenny Lind to the present. Ole Bull and other musicians of distinction knew and loved him, and gladly taking his melodies elaborated and adorned them with their matchless art, while Washington Irving and other literary lights wrote him letters of commendation and congratulation.

The circumstances and surroundings connected with his death were sad and deplorable. He was rooming at the American House, a cheap hotel, and from a fall there sustained a wound which bled so freely that he died three days after the accident, on January 13, 1864. His wife and brother had been informed of his critical condition, but he died before their arrival. Having been under treatment in a common ward of Bellevue Hospital, and being unidentified, his body was taken to the morgue. But loving hands soon took his remains, and the devoted wife and the affectionate brother went with them to his native city. At Pittsburgh, in Trinity Church, appropriate and impressive services were held, and many came to look at the face of their former townsman, concerning whom it was said: "As he lay in the casket he was easily recognizable and there could be seen in him nothing but what was beautiful and good." Several of his sweetest melodies were played as his body was laid to rest in the Allegheny Cemetery beside his father and mother.

Foster has been called "a wild briar rose of music,"

THE FOSTER HOMESTEAD IN PITTSBURGH.

a characterization which is not entirely correct; for while his songs are simple both as to words and melody—he wrote both for the larger part of his ballads—there is a deep and controlling art in the best of his work. This ability was, of course, a gift, a spontaneous, inspirational capacity, but it was governed and directed by an expert knowledge of music and was cultivated and developed by hard study and laborious effort in composition. In an upper room, isolated and heavily carpeted and with the passage leading to it treated in the same manner, alone with his piano he labored in fashioning and polishing his songs. They were not altogether the rapt outpourings of genius, but the result besides of intelligent and painstaking effort.

Foster's Methods of Work

In person Foster was of slight build, below middle height, but well formed and proportioned; his face, with its high forehead and beautifully expressive eyes, was engaging. His manners were retiring, though he was interesting in conversation when once his confidence was gained. He was lacking in manly pride and dignity, stability of mind and decision of character, which deficiencies with his improvidence made of him the ready companion of undesirable and dissolute persons. Among the poets, he took the greatest delight in Poe and was able to recite much of his poetry without effort, so deeply had it impressed itself upon him. It is possible that in Poe he recognized a kindred genius; at least, the similarity of their careers is evident to the close of Foster's life. In order to obtain ideas for his songs he was in the habit of visiting camp meetings where, listening to the strange and, fervent hymns, particularly those of the negroes, his poetic soul would be lifted into the realm of lyric invention. Riding in the stages up and down Broadway, New York, was another and singular means which he employed to excite the flow of melodious numbers. During a portion of these years he had as a boon companion one George Cooper, having some moderate poetic gift, and in collaboration they would compose songs and from the proceeds of the sales gratify their convivial tastes, the work of composition, the sale and the squandering of the money having been in the case of some songs the experience of a single day. Foster's last words, spoken to the nurse who was about to dress his wound, were: "Oh, wait till to-morrow."

Though his songs, not only of themselves, but in transcriptions of almost endless variety are pulsating around the earth, the name of Stephen C. Foster is little known and honored. It is not to the credit of his countrymen that no monument stands to his memory, fitly inscribed. Like the career of many another genius, his was a sad, an erring one, but we should not neglect to hold in honorable remembrance a man who has done so much to entertain, soothe, sweeten and purify the life of the world.

Stephen Foster's Death

FOSTER'S GRAVE AT PITTSBURGH.

THE ETUDE is in receipt of the following letter from Bellevue Hospital, New York, giving further particulars about Foster's death. The note that he was entered on the books of the hospital as a "laborer" has no suggestion of the tragic in it. At the same time this letter does away with the myth that Foster died of alcoholism:

BELLEVUE HOSPITAL, NEW YORK CITY,
June 5, 1916.

"The records of the hospital back in 1864 are very meagre. I find, however, that a Stephen Foster, 39 years of age, born in Pennsylvania, a laborer, was admitted to this hospital on January 8, 1864, the diagnosis being injuries, accidentally received. The nature of the injuries is not stated. He died on January 13, 1864, and according to the register was buried by friends, the names not given.

This is all of the information that is available from the records of that time.

Very truly yours,
G. O. HANLON,
General Medical Superintendent.

Music's Written Language

By Arthur L. Manchester

THE task confronting those who provided music with its written language was the invention of a system of symbols that would definitely and concisely represent the properties of the tone language. While music consisted merely of a semi-declamatory intoning of the text of the church service in unison, this was not so difficult a matter. But when music took on a freer and more comprehensive melodic movement and the voices were made to carry different parts simultaneously, harmony taking its place as an important factor in music, it became necessary to provide symbols which indicated the undulations of the melody accurately and, at the same time, expressed definitely the duration of the tones thus indicated. As was stated in a previous article, the steps by which these symbols were brought into use were taken very slowly, so simple a thing as the bar-line not coming into use until the seventeenth century.

The properties which must be thus accurately represented by these symbols are four in number and under them can be classified the entire series of signs now in use. These properties are: Pitch, Duration, Force and Quality. The indication of these properties singly would not be so difficult a task, but as, in a piece of music, they are all present in every note, a single sign must do duty for more than one property else the task of reading music would be too greatly complicated. And it is in this particular, despite its comparative inelasticity, that modern notation shows its practical excellence.

Pitch and Duration are indicated by a simple combination of signs which leaves the task of reading quite easy. The Staff, Clefs, Notes, which by their character express Duration, and Chromatic signs (the flat and sharp) indicate pitch clearly and accurately. When a duration longer than the value of a single note and less than the value of the next larger note is wanted, the dot or tie provides the proper length between. Force and Quality are expressed by explanatory and descriptive words and by various signs and abbreviations, pertinent in themselves and adapted by long use to the purpose intended.

Of the many possible musical sounds of different pitch modern music makes use of only a limited number. These comprise, in the musical system of scales that has grown out of the development of the old ecclesiastical modes, a series of tones and half-tones. These are notated on the staff, each degree of which has a definite pitch determined by the clef sign. The use of chromatic signs makes it possible to vary the pitch of a note on any line or space without complication. In this simple and easily understood system of symbols is provided every requisite for the notation of every tone needed for the placing on paper of the most complicated musical production.

The completeness of the system is shown when it is perceived that those variations of duration which cannot be indicated by a symbol, those subtle changes of movement which affect the duration of notes not with mathematical precision but by affecting the rate of movement and the quality of touch, are clearly made known by the use of terms which refer to the rate of movement alone, such as *lento, adagio, moderato, presto,* etc., or to the tempo and character of the music, as *largo, grave, andante, maestoso, animato, vivace,* etc. Or, again, when such terms as *andante con moto, adagio non troppo* etc., are used to indicate still more subtle distinctions in duration and manner of playing. So also other variations are indicated by such terms as *piu mosso, meno mosso, accelerando, stretto, stringendo,* etc.

The notation of dynamics is twofold, that which relates to general expression of force and that which denotes accent. The first deals with increasing or decreasing force as it relates to entire passages, while the second affects single notes or chords. A study of the words, signs and abbreviations used to denote these variations of force is extremely interesting. It reveals a subtle understanding of the niceties of touch and the nicest adaptation of indications to make clear to the performer the discriminations of touch desired. From softest to loudest a series of words clearly indicate the degree of force to be used. The gradual increase or decrease in force during a passage is shown by a word (*crescendo* or *diminuendo*) or by a sign which cannot be mistaken. The abbreviations or signs for the stressing of a note or chord are equally clear. In this also a double meaning is often used to affect the combined result of increase or decrease of force and tempo. Thus *stringendo* is used to denote increased speed and force, while *rallentando* means, according to some authorities, to decrease of both force and speed. That effective emphasis which accompanies a growing deliberation of tempo united to a growing degree of force is indicated by the word *allargando.*

This brief classification of the symbols used in music's written language only touches the subject. It is not intended to be a complete statement of the signs and words used. It is intended to call attention to musical notation and its history and to show that it is a subject that will repay, in interest and in practical value, the time necessary to its complete understanding. No teacher should accept notation merely because it is necessary to the reading of music. In common with other phases of music it has its history, a study of which will throw light on other lines of musical development. When understood it reveals a skill in the adaptation of symbols to a difficult problem and increases one's appreciation of the subtlety and comprehensiveness of musical art.

It can be made a very attractive part of the class work of the teacher. When brought before a class of students systematically, its gradual development and slow steps toward perfection shown, and the adaptation of its present form to the service it is intended to perform made clear, the student views it in a light so different, so much more intelligent, that the very act of reading is made easier and more accurate.

How to Show Pupils the Advantages of Slow Practice

By Bernard Schwartz

"PRACTICE slowly." How often teachers use those words and how seldom pupils pay attention to them! Piano pupils do not differ from other people. We are all alike in this respect. We are constantly receiving excellent advice, and yet most of us never profit by it. It is a peculiarity of human nature that moralists are fond of commenting upon.

Now there is a reason for this, a very simple reason. Words do not mean the same things to everyone of us. When A. teacher, tells X, pupil, to practice slowly, he takes it for granted that X understands him perfectly. And in this he is mistaken. Unless the pupil perceives the *how* and the *why*, unless he has thought the thing out for himself, the words are practically meaningless to him. Why must he practice slowly? and how slowly? Instead, therefore, of giving pupils bits of condensed wisdom which their undeveloped minds cannot digest, it is better to give them facts which they can comprehend, and to let them draw their own conclusions.

When you find that your pupil disregards your advice do not fly into a temper. It means simply that she is not prepared to assimilate it. It is much more effective to address her somewhat after this fashion: "Miss So-and-so, let me give you a short lesson in psychology. You know what a habit is, don't you? When you do a thing once there is a tendency to do it again. The more often you do it the stronger does this tendency become. This we call habit. Now, when you practice hurriedly you can't help making a good many mistakes; and when you've once made a mistake the tendency will be to do it again. When you've carelessly allowed yourself, for instance, to strike F instead of F sharp, that F will be sure to reappear more than once. The result is a double loss. First, you are not learning what you should learn; secondly, you are learning what you will by and by have to unlearn. You are wasting time by not forming the right habit, and you are forming a wrong habit which it will take time to get rid of. Do you see the importance of slow practice now? That is why one pupil does in three years what another cannot do in six, though both may practice the same number of hours daily."

Compounded Measures

By CONSTANTIN von STERNBERG

WHENEVER young students phrase a piece incorrectly, it is usually because they misunderstand the meaning of the word "measure" in its musical application; their idea of it is usually limited to such notes as stand between two of those vertical lines which are called "bars." This altogether too narrow conception of "measure" is the cause of much mental confusion and perplexity and these effects are aggravated by the unfortunate circumstance that mature musicians and even teachers quite often make the mistake of saying "bar" when they mean "measure"; they speak, say, of "four bars" when they should say "four measures." Now, what is commonly (and inexactly) regarded as a "measure" is not primarily a musical but a purely arithmetical arrangement which divides the entire time occupied by a piece of music into equal parts, irrespective of any musical considerations (except as to accentuation), while a "bar" is simply a vertical line separating one of these arithmetical divisions from the other, as a help to the eye in reading. The confounding of the two terms "measure" and "bar"—which are by no means interchangeable terms—leads into grave musical errors of *two* kinds, which, for present purposes, we will denote as the "greater" and the "lesser" error. Having found in my experience as a teacher that young students take much more quickly to explanations by illustration than to abstractions, I shall proceed by the illustrating method.

The First Beat

Let us, then, suppose that we speak of 4/4 time—usually signified by a "C." Let us, furthermore, suppose that the four quarters of one measure were subdivided into several denominations: eighths, sixteenths, dotted notes, etc., or all mixed together: *the aggregate of four quarters nevertheless constitutes a "measure"* and, let this be well remembered: an *arithmetical,* not necessarily a *musical,* measure. Now, where young students so often err is in thinking that a measure must under all circumstances begin with the first beat and end with the last. This is one of the things—as the little boy said—"that ain't so!" Let us see.

It is a generally accepted rule in the writing of songs that the essential word in a sentence is placed upon the first beat in a measure. But what if the *essential* word is not also the *first* word? What happens then? We will take four different sentences of four syllables each and we will make the word "Spring" the essential word in every one of them, giving a quarter note to each syllable:

Spring is coming. ——— ♩ ♩ ♩ ♩

The *Spring* has come. ——— ♩ ♩ ♩ ♩

In the *Spring* time. ——— ♩ ♩ ♩ ♩

It is the *Spring!* ——— ♩ ♩ ♩ ♩

Though we had in all the four cases a complete measure of four quarters we saw at once that the first quarter stood but once on the first beat, that is, at the right of the bar, while in the other three cases the first quarter note stood always in a different place at the *left* of the bar, yet, the measure of four quarters was complete in every case and *the first beat at the right of the bar received always the primary accent.*

The time divisions of our daily life furnish an absolute analogy to this. A year does not necessarily begin on the first of January. *It is only the calendar year that does so,* while a yearly agreement may begin at any day. The rent of a house for a year that begins, say, on the 9th day of June expires at the end of the 8th day of June of the next calendar year. The year means, then, 365 days, no matter at what date it began, and the first of January acts in this matter merely as the bar does in a musical measure. A workman engaged for a week may begin his work on Friday, and his week will terminate at the end of next Thursday. The Sunday (its religious significance apart) acts in the reckoning of the week as the bar does in a musical measure, which may fill the space between two bars and may also be written astraddle of one bar.

A full understanding of this measuring of music is of the greatest importance because of its very close relation to phrasing. The denomination of the notes does not make any difference, whether they are eighths, sixteenths, dotted notes or all of them mixed, the *aggregate* of four quarters must be there. Not less and not more. And whatever may stand at the *left* of the bar must be completed at the *right* of it and *the primary accent falls always upon the first note at the right of a bar.* (We will assume it, at least, for the present.) It is *due* there, whether there is anything to be played there or not, and if it happens that the first thing at the right of a bar is a rest or a note tied over from the preceding measure, so that there be nothing to play, the primary accent should nevertheless be *felt* there as distinctly *as if it had been actually given.* All of which holds, of course, equally good for 3/4, 3/8, 6/8 or any time signature whatever.

Assuming now that the young student has completely understood how to regard in future a measure of music, he may approach the cause of that which was here termed the "greater" error. In introducing the subject it may be well to return for a moment to the illustration by the calendar year. We divide time into seconds, minutes, hours, days, weeks, months, years, decades and centuries. When we use the word "month" we mean a certain number of days; in saying a "year" we mean twelve months, and so on. Now we must remember that some people's services are engaged by the day, some by the week, others by the month or by the year. Why is this so? Because there are services which can be measured by the day or week, as with our household help or with factory workers; others may need a month to fulfill the task for which they were engaged, while the general manager of a great business concern may spend several months maturing a great plan in all its details and he may spend several months more in putting the plan into actual and successful operation. Still, though it may have taken him half a year or more to finish this one piece of work, it would not be measured by its daily or weekly showing, but as one great "job." Just so it is with what is called *compounded measures,* where one single measure does not "say anything" that is musically intelligible; where two or four measures are necessary for such a musical statement as—under certain conditions—could have been made in one measure and where, therefore, the individual measure does not represent more than a mere beat. This is the meaning of "compounded measures."

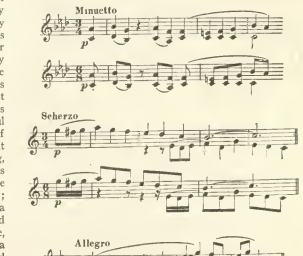
Why such writing in compounded measures is necessary it would be difficult to explain to a young student. The reasons are numerous and lie with the composer more on the side of feeling than of reasoning; but, as anyone who ever wrote music will corroborate, it is *handier* to write in half and quarter notes than in sixteenths, thirty-seconds and so forth. And, what is more, it is not only handier to *write* in larger denominations, it is also easier to *read;* which may be another reason for the use of compounded measures. If a student has reached that point in his reading where, under ordinary circumstances, he can at a glance take in a whole measure, he should in the case of compounded measures remember that he now must take in two or four, as the case may be, and count but one beat instead of the two or three that each measure really contains.

Correct Counting

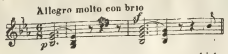
It is fairly safe to say, for example, that most of the Menuets and Scherzi in Beethoven's Sonatas should be read as if two (and often four) measures in time were in reality only one measure of 6/4. As in 6/4 and 6/8 time the accent on the fourth beat is less pronounced than that on the first beat, so will now the initial note of every second measure receive a lesser accent and if the compounded group should consist of four measures the second measure will be entirely unaccented or negative.

(This has, of course, nothing to do with the actual strength of the accents, because the matter of force is determined by the dynamic fluctuations of the piece. The accents referred to here are the so-called "grammatic" or rhythmic accents which, as said before, must be *felt,* even where they cannot be actually given.)

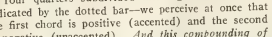
For illustration, the Menuets of some of the earlier Beethoven Sonatas may be quoted here, both in their original manner of writing and also as if they were written in 6/8 time. In the original form the second and fourth "bar" is here substituted by dotted lines in order to show more plainly that the measures at the right of them are but the second halves of the larger compounds. The quotations made in 6/8 time are not to be regarded as an unholy attempt to "improve" upon Beethoven's manner of writing—Heaven forbid!—but merely as illustrating how the measures 2, 4, 6 and so on should be mentally conceived.



Taking now the first movement of the Sonata Op. 7 we find there a measure signature of 6/8; but if we gave a primary accent to both of the two first chords in the measure

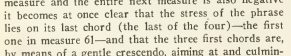


we would obtain two consecutive accents, which would neutralize each other and simply change the soft phrase into a loud one. If, however, we mentally conceive the two 6/8 measures as one of 12/8—which is equal to four quarters subdivided into eighths triplets—as indicated by the dotted bar—we perceive at once that the first chord is positive (accented) and the second is negative (unaccented). *And this compounding of two measures into one of larger dimension obtains throughout the entire first movement.* This mental concept clears up the rendition, not only of the first subject but also of the second, which begins in the last half of measure 59. The motive of this subject consists of four chords equidistant in time and of which we would not know where to put the stress or accent of the sentence unless we regard measure 59 as the positive and 60 as the negative measure. As the subject begins on the negative part of the positive measure and the entire next measure is also negative it becomes at once clear that the stress of the phrase lies on its last chord (the last of the four)—the first one in measure 61—and that the three first chords are, by means of a gentle crescendo, aiming at and culminating upon the fourth chord; as if the fourth chord were the noun in a sentence like, "Now praise the *Lord!*"

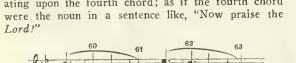


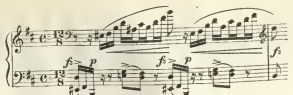
In measure 66 Beethoven has placed a superadded accent which (purposely) disturbs our counting for a moment, but this comes under the head of "dramatic" or accidental accents and its disturbing action is too brief to interfere with our regular or grammatic accentuation. This accidental, dramatic accent does by no means destroy our conception of the whole sentence as being in compounded measures in groups of two.

Just as plain—perhaps even more so—are the compounded measures in the four Scherzi by Chopin. They are written in 3/4 time, but should be conceived as if we count each measure as a beat subdivided into triplets. The introductory measures of the first Scherzo show this very plainly:



By comparing the two manners of writing the following quotation of the first four measures of the Scherzo proper, the reader may judge for himself how uncomfortable and how relatively obscure the reading would have been if Chopin had *not* written in compounded measures:





In the second Scherzo, Op. 31, we find in the course of the first 48 measures every now and then a rest of a whole measure, sometimes of two whole measures. Had Chopin written in 12/8 time these rests should have been dotted quarter rests, but in compounded measures they had to be whole measure rests in order to complete the group of four measures.

Some pieces in C time show sometimes an inserted measure of 2/4. Such insertions are made when a passage is extended or when a brief introduction to it was deemed necessary. If Chopin had written his third Scherzo, Op. 39, in C or 4/4 time he should have had to make such an insertion where we now find the measures 57 and 58. They serve as a brief introduction to the next phrases and are repeated after the "tempo 1" in measures 33 and 34.

Of the fourth Scherzo nothing special need be said in this respect because the very aspect of the pages reveals the division of the piece into groups of four compounded measures; it also shows that many of the measures consist of only one note and this not always to be struck but often merely held over from the preceding measure.

It is in the second (most popular) Scherzo where students and amateurs get often confused in their timing and for no other reason than that they look upon every measure as a musical entity. No person with a mere modicum of rhythmical sense, no person that can keep step with a marching brass band can possibly get befuddled in the timing of this Scherzo if he regards every group of four measures as a compound forming one larger measure. It is, therefore, advisable—after the technical matters in this piece are so far mastered as to permit a somewhat rapid execution—to count each measure as a *beat* and then to conceive the entire Scherzo as being in C time.

This doctrine of "compounded measures" applies to nearly all pieces of rapid motion, Valse, Tarantellas and kindred compositions. The question whether the compound consists of two or of four measures is one which even a young student can decide for himself if he investigates the predominating musical and rhythmical idea or motive in the piece. In Beethoven's Sonata, Op. 7, he can readily see that one measure does not express anything intelligible and that a compounding of measures is therefore advisable; whether the compound shall contain two or four measures he can readily infer from the fact that measures 3 and 4 are a repetition of measures 1 and 2. Two measures are therefore sufficient for this compound. The same number would seem to suffice in first Scherzo by Chopin; but only for the first four measures because here, too, measures 1 and 2 (after the introduction) are repeated in measures 3 and 4. The very next four measures, however, form a thematic unit, a run occupying four measures, which, by the way, is also the case in the introduction itself.

To determine whether a thematic unit occupies two or four measures it requires some discernment on the part of the student. A cast iron rule or a patent *recipe* for it cannot be given, but the hints thrown out in the foregoing discussion may stimulate the student to exercise his judgment on this premise—if he should not have done so before—and enjoy that gratification which is the unfailing reward of self-made discoveries.

In the Teeth of Opposition

When Coleridge-Taylor's *Bon Bon Suite*—which is a choral work with orchestra—was being given its second hearing under the baton of the conductor, there was an unrehearsed musical effect which deserves recording. One of the numbers is a watchman's song, in which, as W. C. Berwick Sayers, Coleridge-Taylor's biographer, expresses it, "the guardian of nocturnal peace breaks in between the stanzas with his cry of the hour. The character was taken by a member of the chorus, and when his entry was due the audience was aware of a pause which was not in the score, and at which the conductor smiled. Then a wavering voice, redolent of sack, and seeming an intensely realistic conception of the character of this Dogberry, gave forth

"Past twelve o'clock, past twelve."

"The audience was delighted with the singer's perception of the possibilities of a watchman who might have visited several taverns in the course of his duty. The artistry, however, was unsought by the artist. As the passage is unaccompanied and follows a difficult interval, the singer felt so uncertain of getting his note that it was arranged that the 'cellist sitting immediately below him should give it softly. In leaning forward to catch the sound the unfortunate vocalist dropped his teeth. The pause was occasioned by their readjustment, and the dislocation and his nervousness had produced the admired realism."

Popularizing Good Music

By Geo. Noyes Rockwell

Replying to Dr. Heinrich Pfitzner's interesting article on "The Matter of American Musical Atmosphere," we desire first to take issue with his statement that "In America there *is no musical atmosphere*;" although preceding this assertion he states, that "There is plenty of musical life;" but how can there be musical life without musical atmosphere, any more than physical life without the necessary atmosphere to support it? Our contention is, that America has musical atmosphere enough, but it is vitiated by low standards, indifference, and commercialism, except in portions of our country where no doubt our "atmosphere" is equal to any to be found in Europe. In other words, we have musical atmosphere in spots. Illustrating this point, we quote one of America's leading musicians, a teacher and composer, who has recently visited Chicago, to conduct one of his orchestral works. He says:

"Chicago may be a musical center, in a way, but I feel that music here is regarded more as a luxurious toy or a syncopated lozenge for the digestion. It's different in Boston where the populace inherits its musical taste along with other sacred family possessions.

"In Chicago you have opera, and you have your symphony orchestra; both excellent, but you don't make music an every-day affair, as we do. Why, in Springfield, Mass., children of ten or twelve years appreciate Brahms and Beethoven and Chopin just as well as their parents do. The best music ought to be *popularized*—as it is abroad."

We believe that the last paragraph contains the solution of the "matter", and that is, that until as a nation we discard the spurious in music and broadly cultivate a taste for the true and good, *popularize it;* not until then can we expect to have a musical atmosphere propitious to the life and growth of the ideal.

And now we come to the important question: how can America's musical atmosphere which among the masses has become vitiated, be purified so that the best in music can be popularized? This is a difficult question to approach, much more answer, so long as millions of dollars are yearly spent to contaminate the masses with trash that is so featured as to attract the multitude. Like the liquor traffic, its manufacture, sale, and use must be not only discouraged, but stopped. As Dr. Pfitzner aptly puts it, "Every American musician and music lover must foster a respect for (real) music and musicians; for so long as no proper respect for (good) music prevails among the general public, there can be no real musical atmosphere" except we would add, as we now possess it *in localities.* In other words we must become musically aggressive, and by precept and example inculcate the good, while vigorously combating the evil.

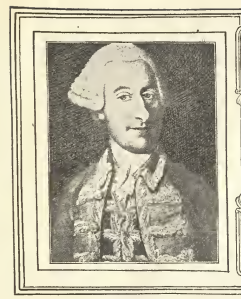
If teachers of music in every school, public and private, in America, *would unite in a campaign of extermination,* no doubt "America's Musical Atmosphere" could be so cleared, that in a decade (or less) we would rank as high in music and musical ideals, as any nation on earth.

Some Curious Musical Instruments Used by Savage Tribes

The natives of New Zealand play on a nose-flute. The instrument is held with the aperture under the right nostril, the other being closed with the left hand.

The Kaffirs of Africa use a harp that has one string only, sweet in tone but scarcely audible six yards away. It is an ordinary bow with a string of twisted hair. A hollow gourd is attached at the middle to give resonance. A ring is passed along the string to vary the pitch and the instrument is played with a plectrum, or short stick. The bow is about five feet in length.

The Bongos, a tribe of Africans, have an instrument called a manyinyee, which is a species of wooden trumpet. It is closed at the lower end but open at the upper extremity, where there is also a blow-hole, down which the performer blows with all his might. In one of its forms the manyinyee is shaped like a huge wine bottle and held between the knees somewhat as one holds a 'cello. Sometimes it is too large to admit of this method and the performer has to bend over it as it lies on the ground.



Beauty and Originality in Haydn's Pianoforte Sonatas

By CLARENCE G. HAMILTON, A.M.
Professor of Music at Wellesley College

Have you ever listened to an orchestral concert that was heavily charged with ultra-modern compositions, and then drawn a deep breath of relief when a Haydn symphony was played? It was as though the windows had been thrown open and a gust of fresh air admitted to the concert room.

The reason for this changed atmosphere is that, while modern composers make it their professed object to prod us by queer, often irritating turns of musical speech, Haydn invariably refreshes us by progressions that are normal and satisfying. No abstruse, misty suggestions perplex us in his music, but all is frank, sunny and open. His music suggests the simplicity and freedom of country life, in contrast to the complexity and clash of the city.

It is the fashion among a certain class of people to speak disparagingly of Haydn's piano works, apparently because of this very direct and ingenuous style. We are too apt to imagine that a composition is necessarily noble and profound because it is incomprehensible; on the same basis that we have attributed wisdom to the owl, because of his inscrutable expression. But let us remember that simplicity is the keynote of the best art of all ages, and that no form of art can endure unless creative thought shines clearly through it.

Haydn wrote over fifty sonatas for the clavier of his day, only thirty-five of which, however, have come into print. Composed at intervals during his busy life, these sonatas mark the gradual evolution of his genius, ranging, as they do, from his first somewhat crude attempts to those which involve a considerable degree of virtuosity and depth of expression.

Unfortunately, these sonatas are numbered differently in different editions. For our present purpose, therefore, I shall follow the numbering used in the four volumes (34 sonatas) of the Edition Peters, the first two of which are identical in contents with the two volumes of the Presser Edition and the Schirmer Library. Since the best of the sonatas are included in these two volumes, I shall make them the basis of reference.

Three Groups of Sonatas

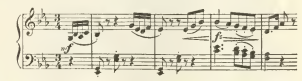
On general lines, the sonatas may be divided into three groups, the first comparatively easy to play, the second more difficult, and the third of considerable intricacy. Such a grading must necessarily be inexact, since the movements of the same sonata are frequently of different degrees of difficulty, and since one factor, such as the technical execution, may be easy, while another, such as the phrasing, may require a much greater proficiency. With this understanding, Group I will include numbers 2, 5, 7, 10, 11, 14 and 17, of which numbers 10 and 11 are particularly compact and useful for teaching purposes. In Group II are numbers 6, 12, 13, 15, 16, 19 and 20, of which numbers 6 and 20 are especially important; while in Group III are placed numbers 4, 8, 9, 18 and the two sonatas in E flat major, numbers 1 and 3, the fruits of Haydn's most mature period.

Upon hearing any one of these sonatas, one is immediately struck with its exquisite architecture. Each clear-cut phrase is balanced by another of similar or contrasting style; one group of phrases yields to another which supplements and points out its purpose; while the longer divisions succeed each other with proportions as symmetrical as those of a Greek temple. Take, for instance, the first movement of the sonata in F, No. 20. The first large division of this, known as the *exposition,* and consisting of the first 46 measures, is itself divisible into eleven phrases of approximately four measures each, which are supplemented by a coda of two measures. In the *development* section (measures 47-85), this rigid phrase-length is sometimes relaxed for the sake of variety; but in the last or *recapitulation* section (measures 85-127), a division almost as strict as that in the exposition prevails. Again, in the exposition 12 measures are devoted to the principal theme, 8 to the connecting passage, and 24 to the more diffuse second theme, all multiples of the four-measure unit; while the coda of two measures rounds off the ending. Finally, the general division of 46 measures for the exposition, which is the statement of the themes; 39 measures for the development, or free play upon the themes; and 42 measures for their restatement, results in a threefold structure that is comparable to the proportions of the mediæval cathedral, with its two main towers (exposition and recapitulation) flanking the more fanciful façade (development) between them. A glance at the experiments of Haydn's predecessors, such as Wagenseil, Hasse, Kuhnau, Paradies, and the sons of the great Bach, will convince us that Haydn succeeded in achieving the perfectly balanced proportions for which they were striving with only partial success.

Haydn's Fertile Genius

These elegantly modeled divisions, moreover, Haydn clothed with music which showed the amazing fertility of his genius. Melody, that mainstay of musical expression, dances on through every measure, suggesting sometimes the rough homespun of the peasant and sometimes the glittering adornments of the courtier. Haydn had the people's blood in his veins; and their home songs and dances crop out inevitably through his artistic settings. Consider the first theme of sonata No. 16, a theme of which Haydn, by the way, was so fond that he used it also in the *scherzando* of No. 6. Here is a typical peasant dance, with all its rough hilarity, beautified, however, by the dainty frills which fall naturally from Haydn's fingers and which take on kaleidoscopic forms each time that the theme returns.

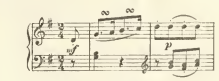
A composer of Italian operas and a student of the Italian style, Haydn could also write melodies with elegance of outline and vocal fluency. Look, for example, at the theme of the third sonata:



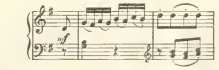
Here is a sinuous rise to a culminating point, and then a graceful descent which ends in a rising inflection, the whole making a curve like this:

Yet Haydn was primarily an instrumental writer; and so a theme such as the above, that has a distinctly vocal cast, he invests with instrumental touches, of which the broken groups with which it begins are instances in point. Joined to these fragmentary divisions is often a lavish array of embellishments, found most freely, however, in the slow movements, for example, in the *adagio* from No. 16.

The periwigs and lace with which society decked itself in the eighteenth century were reflected in the music of the day under the guise of trills, turns and mordents; so that it is somewhat rare to find a melody quite unadorned or repeated in its exact original form. Typical of Haydn and Mozart alike are the added touches given to a theme or portion of a theme on its reappearance; thus in sonata No. 11, the first two measures:



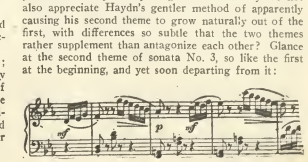
soon after are altered slightly:



Especially noteworthy in this connection are the graceful endings which often deck with indescribable elegance the close of a section, such as this cadence from the first movement of sonata No. 3:

But lest we gain the impression that Haydn is habitually light or even superficial in his work, let us listen to the dignified and serene theme of the *larghetto* from sonata No. 20, in which it is evident that the many trills are employed solely to give a sustained character to the tones which was otherwise impossible upon the claviers of Haydn's time. The nobility of this theme compares with the Beethoven-like theme of the *adagio* in the great sonata No. 1, and with the serious sentiment of the theme of the *adagio* in No. 8.

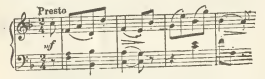
Haydn put the seal of his authority upon the custom, almost universal since his time, of employing in a given movement two themes, which bear toward each other relations of both similarity and contrast. In our modern epoch the latter factor is emphasized to such an extent that there are often almost barbaric differences of mood between the contrasting ideas. Realizing, however, the satisfaction which we feel upon entering a room in which the colors, though different, yet harmonize perfectly in general tone, may we not also appreciate Haydn's gentler method of apparently causing his second theme to grow naturally out of the first, with differences so subtle that the two themes rather supplement than antagonize each other? Glance at the second theme of sonata No. 3, so like the first at the beginning, and yet soon departing from it:



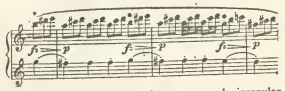
A corresponding unity of theme occurs also in the first movement of the first sonata; while in sonatas 11, 15 and 19 the themes of the first movements, while obviously similar in style, are slightly more diverse in treatment. In sonata No. 20 a greater contrast occurs; but even here no decided break in the continuity of thought is perceptible.

The character of these themes, and, indeed, of the entire fabric, is further distinguished by the endless variety of rhythms in which they are cast. Haydn's Hungarian associations crop out in the energetic, nervous rhythms so indigenous to the nation. Note the first movement of sonata No. 15 as an instance, in which a prevalent jerky rhythm underlies the whole structure. And in the beginning of sonatas 5, 9, 14, 16, 17, 18 and 20 a similar rhythmic activity is apparent; indeed, traces of it are found in nearly every one of the piano compositions.

Such irregular time-divisions, with their consequent cheerfulness and vitality, furnish only one of the ways in which the fun-loving nature of our composer asserts itself. We are constantly meeting whimsical rhythmic devices—staccato touches dancing fantastically from one hand to the other, little quips of notes popping out in unexpected places—which excite our risibilities. What a gay theme, for instance, is the following from sonata No. 20, typical of the style of many of the final movements:

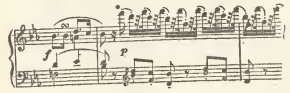


We all know the story of the *fortissimo* chord which Haydn placed in the midst of the quiet flow of the *Surprise Symphony* "to make the ladies jump," as he expressed it. Reminiscent of this joke are the unexpected accents which he throws upon a weak beat, as in sonata No. 5:

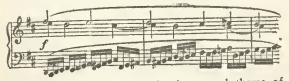


The *finale* of No. 1 contains many such irregular accents.

Rhythmic contrast, too, is sometimes employed with delightful effect. In the first movement of sonata No. 1, for instance, an ornamental ending follows a succession of smooth melodic runs. Then comes this complete change of rhythm:

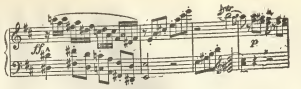


In the slow movements a variety of rhythmic divisions are involved which test the time-sense of the pianist. A glance at the *adagio* of No. 1, or even at the *adagio* of the easier No. 2, reveals an array of problems which none but those who are on good terms with ther metronomes need tackle. Sometimes two voices in opposing rhythms test the melodic sense, as in this right-hand passage from sonata No. 7, played over a flowing figure in sixteenth notes for the left hand:



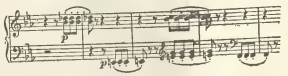
Similar syncopations appear in the second theme of No. 2, in the development portion of No. 3, and in many other places.

Considering the slight, even feeble tone of the claviers of Haydn's day, it is somewhat surprising to find him indicating contrasts of tone-power quite modern in their scope. Note the brilliant arpeggios which rush forth at the end of the exposition of the first movement of sonata No. 7, and the consequent sudden drop to the staccato thirds:



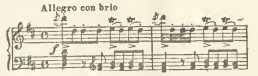
This sonata is full of such dramatic effects: its second movement, indeed, has a depth and richness of tonal contrast that is worthy of Beethoven himself. Note the explosive accents toward the end of this movement; the *pianissimo* followed by the *fortissimo* chord; and the final hush upon the low dominant, which leads directly to the jolly *finale*.

In the development portion of the first movement of No. 3 the repeated, indeterminate chords, with the vigorous outbursts and chromatic windings, have been compared to similar passages in Beethoven's *Sonata Appassionata*. And do we not feel a premonition of Beethoven's Fifth Symphony in such "knockings of fate" as these?

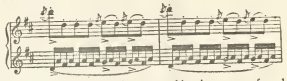


Proceeding from this passage, murmuring snatches of the coming theme and a rushing cadenza that dies down in the low register introduce the final section with a vividness that Beethoven has hardly surpassed. Savoring also of Beethoven in his quieter, soulful moods is the beautiful Minuet and Trio from the sonata No. 6, with its sustained, smooth progressions.

Haydn's harmony, like that of most of his contemporaries, serves mainly as a kind of *framework*, within which the melodic and rhythmic patterns are displayed. In the earlier works it is voiced in an accompaniment of slight texture, sometimes of light double notes, such as these at the beginning of sonata No. 7:

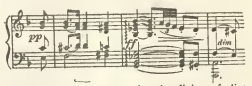


or again of alternating chord notes, such as those which appear three measures farther on in the same movement:



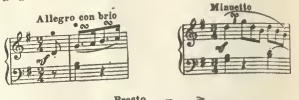
Later on, however, richer combinations are found, until we arrive at full chords, such as those which open sonata No. 1.

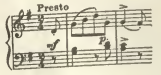
While, too, in the earlier sonatas only a few nearly-related keys are ordinarily involved, bolder changes are employed in the maturer works. In sonata No. 1, for instance, the first movement is in E flat major, while the *adagio* is placed in the harmonically remote key of E major, after which, in the *presto*, a return is made to the former key. Occasionally quite a modern emotional effect is produced by the entrance of a chord which arrests the attention by its unexpectedness; such as the chord of *Eb* in the *largo* of No. 7:



Ordinarily Haydn prefers the simplicity of diatonic harmonies; but in the more complex movements abundant use is made of chromatics. A study of the middle division of the first movement of No. 1 reveals many such closely-knit progressions.

It has been charged that the movements of the sonatas have no organic connection with one another: that similar movements of two sonatas could be interchanged without noticeable detriment to the effect of the whole. Intimate key-relationships and pleasing contrasts of style are always present, however, between the various movements, and is it surprising if these are the chief unifying elements, since they were written at a time when it was the custom to place the individual movements of a symphony on different parts of a concert program? But in some instances the connection is much closer than this. We have already noted, for instance, how the *adagio* in No. 7 rests finally upon the chord of the dominant, which leads inevitably into the concluding movement. Note also how the three movements of No. 11 begin with the same two notes, *D* and *G*:





From this brief study is it not evident that in all the factors which go toward making up a musical composition—form, rhythm, melody, color, harmony—Haydn not only has original and impressive thoughts to express, but also has the power and *finesse* to express these in a beautiful and distinguished manner? Permeating all his music, too, is that atmosphere of clarity and simplicity which is the very breath of life for the student. In their technical qualities, too, the sonatas are a mine of wealth; since they furnish constant opportunities for putting into practical service those scales, arpeggios and five-finger exercises which are fundamental to pianistic training. While, however, some of the sonatas may be studied in the earlier grades, let it not be imagined that they become as a whole useless to the advanced student; for even the simpler ones demand a crispness and freedom of touch which makes them of constant value in polishing and regulating the technic of expert players. Indeed, no greater test of a pianist's accuracy in details can be found than is afforded by their intricate finger-work and their demands upon the sense of rhythm. Many a player, indeed, who can perform a Liszt Rhapsody with *éclat* may well quail before such problems as are involved in Haydn's first sonata, in E flat!

In Haydn and Mozart we reach the pure spring of our modern music, which, developing into the river of nineteenth century romanticism has often been sullied by extravagant and sensational contributions. As teachers we should encourage the search for new ideas and new means of expression; but let us not permit our students to lose the sanity of musical thought which the classics alone can maintain and strengthen, and accordingly let us keep them in such intimate touch with the works of the past that they may be the better prepared to pass judgment upon the works of the present and future, which, however daring in their conception, have not yet passed the stern censorship that time alone can render.

The Generosity of Franz Liszt

THE following anecdote of Liszt was told by an anonymous writer in a magazine article some years ago. It is quoted by James Huneker in his excellent Liszt biography, and as Mr. Huneker suggests, seems to be the work of one on intimate terms with the great pianist. "Liszt was once at my house, when a woman was announced to whom I was in the habit of giving quarterly a certain sum for her support. It being a few days before the usual time, she gave as her excuse (it was November) the hard times. While providing for her I told Liszt in an undertone that she was an honest but very indigent widow of a painter, deceased in his prime, to whom a number of brother artists were giving regular contributions in order to enable her to get along with her two small children. I confess while telling him this, I hoped that Liszt, whose liberality and willingness to do good had almost become proverbial, would ask me to add something in his name, and was apparently surprised therefore to see him apparently indifferent, for he answered nothing and continued looking down in silence. After a few days, however, the widow reappeared, her heart overflowing with thankfulness and her eyes filled with tears of joy, for she and her children had at the expense of a man whose name she did not know, received beautiful and new winter clothing, while kitchen and cellar had been stored with everything necessary for the coming winter. Now all this had been arranged by the landlady of a certain hotel, at which Liszt was then stopping."

Two Great Musical Innovators, Liszt and Paganini

By HENRY T. FINCK

Another section of this excellent article appeared in THE ETUDE for August

DELIGHTFUL glimpses of Liszt amidst his pupils are given by Amy Fay in her *Music Study in Germany*. She attests, as all his pupils have attested, that he paid no attention whatever to technic. *That* he took for granted, giving his attention exclusively to matters of interpretation. Yet only a few years ago one of the most prominent American critics wrote that "technic is, indeed, not everything, though so eminent a pianist as Franz Liszt said it." Which reminds one of Charles Dudley Warner's witticism: "Ignorance of America is one of the branches taught in English schools." Ignorance of Liszt is certainly cultivated with astonishing success by some music critics.

The World's Musical Center

No one who knew Paganini's character would have dreamed of going to *him* for lessons. He had only one thing to teach—his technic—and that he guarded jealously from all other players. Indeed, he was so afraid that some of his secrets might leak out through the publication of his own pieces that he kept them in manuscript!

Liszt, on the contrary, when he made his home in Weimar, permitted musicians and students from all the world over to come and learn his secrets and help make that small German city the world's musical center.

It takes one's breath away to read the list of musicians—some of them already famous, others destined to become so—who came to sit at one of his pianos while he sat at the other to show them "by revelation" (as he did to Wagner) how to play Bach, Beethoven, Chopin and the other great masters. Among those who studied with him were Rubinstein, Hans von Bülow, Tausig, Cornelius, Joseffy, D'Albert, MacDowell, William Mason, Viardot-Garcia, Weingartner, Nikisch, Saint-Saëns, Raff, Reisenauer, Sherwood, Smetana, Siloti, Remenyi, Van de Stucken, Servais, Sgambati, Moszkowski, Rosenthal, Köhler, Draeseke, Klindworth, Friedheim, and about four hundred others.

Weimar also became the headquarters for composers whose works were unjustly neglected; among them Richard Wagner, who could not get his *Lohengrin* accepted for performance at Dresden, though he was royal conductor there! Liszt believed in giving a chance to composers while they were still living. He fought for them, though he thereby incurred the bitter enmity of the conservatives. His friendship with Wagner was, indeed, one of the main reasons why he himself was so much abused in the press—he who never did an unkind thing to anyone.

But hold! There was one class of musicians to whom he *was* unkind—the indolent professionals who had got into comfortable ruts which they were loath to leave. Under his assaults they enlarged their ruts to trenches and tried to hold them; but gradually he routed them, and to-day all the world follows in his footsteps, particularly in the matter of orchestral conducting and the writing of coherent symphonic poems in place of incoherent, detached symphonic movements.

A New Way of Conducting

Liszt's piano playing was a kind of improvisation. He seemed to create as he played, following every momentary impulse, mood and inspiration. When he took up the conductor's bâton he tried to play on his orchestra as he had played on his piano, but naturally found the musicians much less tractable and obedient than his pianoforte. They had been accustomed to the traditional way of looking on the conductor as a sort of "windmill," as Liszt sarcastically put it. They had been taught to keep together, to play a little louder or softer here, a little faster or slower there, and to accent the beginning of each bar, as in dance music. *He* wanted them to distribute the emphasis not in accordance with bar lines, but with reference to expressive phrasing of the musical thoughts, accenting those notes or chords that had to stand out to make the composer's ideas clear and impressive.

He looked on himself not as one who merely had to beat time and indicate to the players when to come in again after a pause, but as a pilot whose function it was to show them how to interpret the music of diverse styles and periods, just as he interpreted it on the piano.

It is known that when he conducted an orchestra unused to his way the results were not always satisfactory; but that was not his fault. With his Weimar orchestra, which soon obeyed him like a piano, he achieved results that were the talk of Europe—results differing from ordinary orchestral performances as his piano playing differed from that of ordinary pianists.

Was Liszt the Paganini of the piano? The question sounds more and more funny, doesn't it? But the worst is yet to come.

Genius Will Out

Not to underrate Paganini unfairly, it must be borne in mind that he was also a composer, and that Schumann, as well as Liszt, complimented him as such by transcribing his *Twenty-four Caprices* for piano, while Brahms wrote a set of variations on one of his themes. But what little of his writings survives on programs of to-day owes its preservation chiefly to the "fireworks" in them.

PAGANINI, "THE INCOMPARABLE."

With Liszt's compositions it is just the other way. Those of them which belong in the pyrotechnical class, including most of the operatic fantasies he wrote for the Italians, have disappeared, whereas his least adorned and most substantial works are coming more and more into vogue. Among these are the great sonata for piano, which is now played quite as frequently as any of Beethoven's sonatas; the *Faust* symphony, which was the sensation of the whole concert season 1914-15 in Boston, and the wonderful musical wealth of which has made it in recent years one of the most frequently performed symphonies in Germany, where for so many years it had been neglected.

To put Liszt in a class with Paganini, or Thalberg, as thousands still do, betrays an amusing lack of historic and biographic knowledge. In his day Thalberg was considered Liszt's equal not only as a pianist but as a composer. Yet in a career of thirty-five years as a professional critic I have never seen one of his pieces on a program; but Liszt's pieces I have always seen, and see to-day, more frequently on recital programs than those of any other composer excepting Chopin. I happen to know, too, that among his four hundred original pieces—particularly his études, which are as marvelous as Chopin's—there are dozens still unknown to audiences, but so saturated with genius that it is only a question of time when they will become familiar.

It may not be true that "murder will out," but genius will. "I can wait," Liszt used to say. There are indications that his organ pieces and choral compositions for the church will have to wait almost as long as Bach's did, although they are not only beautiful to hear but opened up new paths. "In his masses is reflected the incomparable splendor of the great cathedrals," wrote Saint-Saëns, whose words, as the words of France's greatest organist as well as composer, also have much weight when he says that Liszt "uses the organ in a way which surprisingly increases its resources; he seems to have instinctively foreseen modern improvements of the organ as Mozart divined the modern piano in his Fantasy and Sonata in C Minor."

His piano pieces, his orchestral works, and his splendid songs are no longer music of the future. They are coming more and more into vogue from year to year.

Over his songs even Fuller-Maitland waxes enthusiastic. He finds them "highly original, effectively written for the voice, and interesting in the accompaniment. If Liszt had been nothing more than a song-writer, he would have been hailed as a composer of rare gift."

For an arch-Brahmsite to make such an admission is indeed the acme of praise! Nor is it too much to say that as a song-writer Liszt exerted a wider influence on other composers than anyone except Schubert.

A Daring Innovator—The Latest Musical Atmosphere

It is in his orchestral works, however, that Liszt rises to the most dizzy heights. While most composers, including some of the greatest, were original only in their ideas, meekly accepting the traditional forms to shape them, Liszt created a new era in music when, after giving up piano playing, he composed, at Weimar, his symphonic poems, new in form as well as in content. These tone-poems—among them such masterworks as *Tasso, Les Préludes, Mazeppa, The Battle of the Huns, The Ideals*—are not only fascinating as music, pure and simple, and conspicuous as specimens of the most legitimate and eloquent program music,

but they made Liszt stand forth as "the emancipator of orchestral music," as Saint-Saëns called him. Instead of being obliged to perpetuate the monotonous symphonic form of four incoherent movements, composers learned from Liszt how to construct coherent orchestral works based on literary, poetic or pictorial models, and therefore capable of endless variety. Is it a wonder that they eagerly followed his example? In Germany, France, Russia, everywhere, symphonic poems along Liszt's lines became—and still are—the favorite form of orchestral music.

In the realm of harmony, too, the composers followed in Liszt's footsteps. Even the greatest harmonist of all time—Richard Wagner—learned from him. He thoroughly and delightedly studied the scores of Liszt's symphonic poems and subsequently wrote to Hans von Bülow regarding the great change that came over his music in the interval between *Lohengrin* and *Rheingold*. "There are many things we gladly confess among ourselves; for example, that *since my acquaintance with Liszt's compositions, I have become quite another fellow as a harmonist.*"

Not only did Liszt help to educate Wagner's harmonic sense; he "shot his arrow even farther into the future than Wagner" as the Russian Princess von Wittgenstein remarked. It was in Russia that Debussy, who is regarded as the creator of the latest "musical atmosphere," confessedly got his harmonic notions, and the Russians got them from Liszt, including the much vaunted whole-tone scale. Concerning Liszt's use of this scale, and of the Hungarian scale, see pages 419 to 424 of Prof. Riemann's "Geschichte der Musik seit Beethoven," which, is by far the best history of nineteenth century music in any language, and the first in which Liszt's many-sided and epoch-making genius is fully set forth. Read those pages by all means. If you cannot read German, get a friend to translate them for you.

Liszt's Remarkable Arrangements

For further illuminating remarks read the *Portraits et Souvenirs* of Saint-Saëns. From this I have already quoted repeatedly, but I must refer to one more of his remarks because of its great importance in forming an estimate of Liszt as a creator. In addition to his four hundred or more original pieces, he made about nine hundred arrangements and transcriptions of the works of other composers of all countries, and in the least of these there are, as Saint-Saëns intimates, flashes of Liszt's creative genius. This is literally true—and think of what it means in the aggregate!

Dr. Julius Kapp's excellent biography of Liszt ends with a list of books and articles on this great man covering no fewer than twenty-seven pages. He also gives a complete and classified list of his works, literary as well as musical. Liszt's own literary writings, apart from a dozen volumes of his letters, cover seven volumes, the contents of which, as they appeared from time to time, had an extraordinary effect in clearing the atmosphere and accelerating musical progress. These writings are of equal value to those of Schumann, Berlioz and Wagner. Paganini was quite illiterate.

To sum up: Was Liszt the Paganini of the piano, or was he what Wagner called him, "the greatest musician of all time?"

A monumental edition of his complete works has been undertaken by Breitkopf and Härtel. The editors are nine men of world-fame: Eugene d'Albert, Ferruccio Busoni, Felix Mottl, Eduard Reuss, Arpad Szendy, Bernhard Stavenhagen, August Stradal, Felix Weingartner, Philipp Wolfrum. Musicians of the future, like those of the past, will find these works a mine to delve in and enrich their minds; and to the public Liszt's music will appeal more and more as those who sing or play it learn that the technical difficulties in it are not intended to be paraded as such, but are simply the brilliant vestment of beautiful melodies and thrilling harmonies.

Are You a Solomaniac?

By László Schwartz

Are you a Solomaniac? Have you an insane desire to shine as a soloist and nothing else? Has your musical reason, your normal ambition to be a good and thorough musician been upset by your appetite for the laurels of the showman?

Of all musical ailments Solomania is the most unfortunate. Some inherit its germs; others become infected through no fault of their own, but due to the misguided goodwill and zeal of their friends. Some heartless music teachers and managers, alas, belong to the class who go about inoculating victims with the virus of Solomania. Salving their consciences with the convenient phrase, "Business is business," they do not hesitate to tell young people who have few of the qualifications to become great virtuosi that they are destined to become immortal artists. Once smitten with this malady only grim experience can effect a cure.

Wicked Flattery

Musical progress lives upon proper encouragement. Encouragement is the sun that makes the student develop his higher interests. Flattery is quite a different thing. Flattery is a train of lies, thoughtless or intentional, as the case may be, but designed to send the young musician's career to an inevitable and abysmal precipice. To quote a great Hungarian pedagogue:

"Between polite society folk, ignorant friends and beguiled parents, it is a wonder that the conscientious music teacher has any say whatsoever in the safe guiding of the music student over the first temptations of the early musical activities." This temptation, as all music teachers know, is the pupil's desire to place more importance upon a few showy pieces than upon the true development of his musical talent which would prepare him for a broader and more thorough appreciation of his art. The wrong attitude of misinformed parents and friends will continue to harass and endanger the good work of the music teacher until the general public will have been thoroughly educated to the significance of music as an art versus music as a pastime. "With the sensible standardization of music teaching and popularizing of good music this evil will drop into well deserved obscurity. The preventative serum against Solomania is sane judgment and right musical appreciation. The pupil's ability must be founded upon real musical merit, not the reputation for performing a few pieces in a more or less showy fashion.

Memorizing and Thinking

A part of the day's practice time should be devoted to memorizing musical ideas and their forms of expression. The sort of practice which is merely constant repetition—which fails to make the étude or piece one's own, is not real practice. You must know every note and sign by heart, or you don't know the piece. Real practice, along the lines briefly indicated above, will give you the knowledge you seek.

The student may say: "How can I think of so many things at once? If I have to keep in mind all this I shall never be able to practice right."

You do not do all these things at the first moment. One thing at a time—one hand at a time—one difficulty at a time, but always with care and thought. The average student tries to avoid thinking, he goes a long way around so as not to think. He seems to expect music to *do itself*. The true teacher devises every means in his power to interest his pupil in his music study, and induce him to think. *Thinking* and *listening* (an effort of thought) are the means necessary for correct practice; there can be no real practice without them unless your thinking is producing results that spell progress,—look to your thinking.

In order to spend your hour or two of practice in real study, you begin with some technical work. This does not mean hundreds of meaningless repetitions of Hanon or Pischna, Plaidy or Germer, but rather a few exercises carefully worked out, each containing a vital principle. First a couple of comprehensive gymnastic exercises; then finger pressure for gaining strength and solidity. Next relaxed arm weight, as in heavy chords, either in three or four voices. Now some light finger work, trills, staccato and legato passages, in various keys. Scales and arpeggios in a couple of keys and in different forms and accents. Perhaps now an étude, in several touches, and then Bach, as much as you have time for.

Now the piece; is it a new one? Then examine it for key and time signature, major or minor mode. If you are able, you can run it through for a general idea of harmonic structure and contents, difficult passages and cadenzas and so on. These come in for extra study. I never could see the use, however, of beginning at the back end of a piece and working toward the front, simply because the last page is more difficult than the first. This method is apt to give a distorted idea of the whole.

A Good Practice Plan

Start with the first page. Take two or four measures with right hand alone. Note how the theme or melody is formed, whether it moves up or down. Observe its shape, so to say, how it is phrased, and what touches are necessary to express it suitably. Think these things out carefully before you try to play. Reciting the notes aloud helps very much to fix them in mind.

Now try to play them. If this seems at first difficult, see if you can think them through before you play them. You will soon find you know the notes by heart. Now play them slowly, with every attention to touch, tone and phrasing. Make each phrase or fragment of melody beautiful in itself—well-rounded, finished. You will try to make it beautiful if you are really listening to it.

Next take up the left hand part, and treat it to the same careful analysis. It may not prove as difficult as that for the right hand, or it may be more so; but it is to be learned in the same way as the right hand was. When both fragments are ready, put the two hands together. This may take a little longer to accomplish, but it will be thorough work, provided you give it your full attention.

It does not seem such a great thing to learn thoroughly four measures each day; almost any one can do that you think. Do you find the process too slow? Remember a piece like the *Papillon* of Grieg, for instance, contains only sixteen measures of new matter. Even at the rate of four measures a day, the "Butterfly" should be mastered in four days. Is it not better to work in this thorough manner and have something positive to show at the end of four days, than to play the piece in the usual way, and not know it at the end of a week's practice? Real practice eliminates "vain repetitions" and yields tangible results.

Secure Tempos

Real practice does not necessarily mean *fast* practice. Hurried, careless practice is the bane of many young students, the cause for wrong notes, hesitation and stumbling, the reason why the piece is not memorized nor analyzed, the cause for much of the lack of thought while at the piano. There is always a tempo at which you can play a piece with security. Find that tempo and proceed from that point.

Most, if not all, of the best authorities favor slow practice. A prominent master, at the Paris Conservatoire recommends the ratio of nineteen times slow to once up to tempo. "Never practice fast," they say. "but always slowly and carefully, even after the piece is learned. Occasionally play it up to the required speed, then return to slow playing again." The great teachers insist on slow practice, for they know how soon continued fast playing ruins the piece.

Yet in spite of all this weight of evidence and argument on one side, students continue to race through their pieces, imagining they are making progress because they can get over the keys quickly. They are greatly mistaken, and until they are made to recognize this truth they will make no real progress. Slow, careful, analytical practice is what conquers all difficulties in the long run. This is Real Practice. Its requirements are:

Attention, Analysis, Listening—in one word—*Concentration.*

Concentration is the keynote of innumerable successes. To keep the mind sharply pointed toward one object and one object only is the only way to penetrate a difficult problem. Remember that the hardest wood cannot hold back a gimlet while one might work a lifetime to get through it with a spoon.

Forcing Children to Study

By WILBER M. DERTHICK

The other day I saw, in the Chicago *Tribune*, a very illuminating cartoon. It is one of a comic series caricaturing child-nature, under the general title: *When a Feller Needs a Friend.* Most of them picture situations of childish discomfiture that may seem comical to the casual on-looker, but not always to the psychologist. To him, and to all wise parents, they are often pathetic. To those who know the worth of Beauty, and its value in child education, the one I refer to, in its suggestion of ultimate issues, is even tragic. About as tragic, I think, as Markham's version of Millet's picture, *The Man with the Hoe.* All you have to do is to substitute parents for monarchs, and ignorance for tyranny, and you will see the parallel. Psychologically, the situations are strangely analogous. Mental perversion is the inevitable product of both.

The cartoon I am speaking of represents a small boy taking his music lesson. Tied to the piano is a forlorn-looking little dog, dejectedly awaiting the end of the ordeal. On top of the instrument is a metronome noisily ticking the unvarying time-beats. Beside the boy stands a stern-faced teacher, pencil in hand, wearily counting and accenting the measures: *One*—two—three—*one*—two—three. From the keyboard, and a maze of writhing little fingers sticking out every-which-way, comes the uncertain and stumbling response: *Plunk*—plunk—plunk—pl - - - ? ? ? - - *unk*—plunk—plunk—.

The mother has come in and is speaking to the teacher. From behind a portiere, which he has slightly drawn aside, the "master of the house," newspaper in hand, peeps slyly out from an adjoining room, listening with amused interest. And this is what the mother says to the teacher:

"Miss Harper—I want to ask you—Do you think it is worth while continuing Freddie's music lesson? I do have *such* a time to make him practice, and if it isn't doing him any good, we don't feel that we ought to put the money into it. What do you think?"

What Miss Harper really does "think" she is evidently too polite to explain. In the picture, she only stares helplessly at Fred's mother and murmurs: "I see——"

Now, the cartoonist thinks that's "when a feller needs a friend." And so do I! The difference between us is that he sees humor in the situation, while to me it is full of pathos.

Little Fred, like his dog, is tied to that piano—tied so tight that it *hurts! "One*—two—three—Pl - - -?- -?- - *unk*—plunk—?- - ?- - -." Bound with torturing throngs of rule and formula—body and spirit, fingers and fancy—by a pitiless ogre, called "Unnatural Method!"

Black Magic

And what makes the situation most pitiful is the fact that Fred is only one of a million such little slaves, all in hapless bondage to this pleasure-destroying monster, just because there are so many other such careless, misguided parents as his. They think all they have to do with the music lessons is to "hire a teacher for a few minutes once or twice a week to "teach the notes."—often the "cheapest" one they can find—and then "make" the child practice meaningless exercises an hour or more every day. And right after school, mind you, when he is so tired of confinement and study, and the birds are singing outside, and most of his little friends are at play; all by himself in a lonely room, and not a suggestion of a fairy anywhere! Shades of Froebel! What kind of "magic" do you call that? "Black Magic," certainly, if it has any actual realization in child life!

Let me explain why the situation of the little boy at the piano makes me think of Markham's interpretation of *The Man with the Hoe.* We pity the peasant in Millet's picture because he is so completely *detached* by ignorance from all the interests that should inspire him and give him pleasure. The soil he turns has no marvel for him. Growing things have no beauty, and teach no lesson of love. His world is dim and silent. The harp-strings of his soul are lax and tuneless. They vibrate to no appeal of nature. He is the responseless center of a desolation.

And so is Fred. He just digs and digs—with his notes. And he doesn't even know why. The hoe man gets something for his digging—something will grow in his field. But not in Fred's—so far as he can see.

WHO'S TO BLAME?

This cartoon is republished through courtesy of the *Chicago Tribune.* It was originally called "When a fellow needs a friend."

There isn't a sprig of beauty anywhere. And talk about limitations? You just ask Fred what music is. He'll tell you it's mostly such things as keys, and chords, and bars. The symbolism of these words is significant when you think of Fred, shut in and tied to his hateful task. You can imprison a soul!

See him there, all alone, perched on the high stool, his feet dangling, his body bent, his hands held rigidly in "correct position," his tired fingers repeating over and over and over to the tick of a tyrant metronome the same measured movements; with no one, *nothing*, to free the eager wings of Fancy! What a picture of detachment, body and soul, from every natural incentive and source of pleasure. What a flagrant violation of every sane theory of child pedagogy.

And yet, it might so easily be different. That's what makes both pictures so pathetic. Put the horticulturist in place of the peasant. Give him the hoe. He will show you that it is a thing of magic. He knows the chemic potencies of the soil, and how to turn them into living things. He knows what treasures are hid in the ground. The field is a laboratory to him, and the hoe is a priceless instrument. He sees the growing garden in the new-turned earth, and the fruit in the seed.

His world is alight with dreams, and filled with harmonies. His soul is touched with beauty. Labor is a delight to him, because his mind, his heart, his imagination, all are in his task. He is an object of admiration and envy, not of scorn and pity.

Music Study That Gives No Pleasure

And so it might be—so it ought to be—with the little toiler at the keys. They, too, have magic potencies. In them are hid shapes more fair, splendors more sublime, than fairy enchantment ever conjured. But Fancy must await the charm of a magic word, a touch of the wand of suggestion, to call them forth. I will try to make my meaning upon that point more plain before I have finished.

Of course Fred "needs a friend!" Like most other boys and girls he dislikes music study for a very natural reason. It gives him no pleasure. And to the pyschologist, that alone would acquit him of all blame. He has a perfect right to expect that. It's God's own way of rewarding all right effort. Older people may work for the promise of it, but to childhood it must always be a present realization.

Have you ever heard the small boy's definition of sugar? He said: "It's something that makes things taste bad if they ain't got any on." It may be bad grammar, but it's good sense, and it illustrates my point. What sweets are to childish taste, pleasures are to childish effort. We can't evade that law, and we should never try. Rather should we try to make wise use of it.

But how, in Fred's case? Well, lets try to find out. Begin by asking him what, next to just play-pleasures, he likes best. As a regular boy he will almost certainly tell you, secretly wondering that you should ask such a silly question: "Why, listening to stories!" Of course! And I shouldn't wonder if he would give up a game of ball almost any

time to hear a good story. I know lots of children who would—and so do you. It shows very plainly that in childhood the *pleasures of imagination* have a supreme attraction. Not only the child's love for stories, but his delight in games of make-believe, show this. There would be no little boys prancing astride broom-sticks, no little girls proudly promenading in big sister's dresses, no fun in a pile of sand or a bunch of building blocks, no mimic house-keeping, no noisy "Wild West" shows in the basement (three pins admission), if it were not for imagination.

So, you see, Fancy is confectioner to the child-mind, and we must never lose sight of that if we would sweeten toil with pleasure. Imaginative suggestion is the most natural incentive to effort, even in piano practice, and there are possibilities of such pleasing suggestion in every piece of music worthy to be learned. In their choice of themes and mode of treatment, the best composers of music for young players would seem to have thought of little else. Beyond mere prettiness which, at best, is only a transient charm, they always strive to make their impressions as definite as possible. They know that children are naturally realists. They cannot think abstractly. They always think objectively. They visualize all their impressions. And, however errant and capricious their fancies, they always receive their impulse and direction from some tangible suggestion.

"Oh, mamma! what is it all about?" How many mothers have heard that wistful plea, that cry of baffled fancy, during the practice hour! And how often it is left unanswered, or greeted with the disheartening reproof that "music can't tell stories, and picture things."

When will Fred find a friend? When will childhood find relief from this enforced and joyless task?

Music Something More Than a Popular Diversion

Not until our legislatures and our school boards learn that music is something more than a mere popular diversion; not until they begin to see that, wisely taught, it is capable of doing more for the child than almost any other study,—if we but give to imagination, the sense of beauty, and the finer graces of character the prominence due them among educational ideals.

When that time comes the music teacher will no longer have to be content with the tiny fragments of time filched from the precious play-hours of children, wearied with work in the schoolroom. The music studio will be an adjunct to the public school. The private lesson will have its assigned "period,"—not after school, but during the school day, and the pupil will receive due credit for time and progress as in other studies. Parents will be taught how to brighten the practice hours at home with pleasing suggestion, that shall engage the imagination and make music appeal to the child's natural sense of beauty.

When that time comes, preparation and efficiency in music teaching will receive official sanction, and incompetency official forbiddance. A standard of fitness will be established. Technical knowledge and skill, of whatever degree, will not alone be accounted sufficient. Mastery of the principles of psychology and pedagogy, at least, will be required. Teachers will no longer be engaged because they happen to live next door, or belong to "our church", or play pleasingly, (no matter what,) or "charge less for lessons." The music teacher who has paid the cost of thorough preparation in time and money will share with the school teacher an equal claim to protection. Childhood will be safe-guarded against ignorance and inefficiency.

Music is too valuable an instrument of education to be intrusted to those who know not how to use it.

Thoughts From a Teacher's Notebook

By Emil Krause

A great masterpiece cannot be comprehended in one hearing, let alone criticized.

The teacher must learn through his own pupils as these give him the sign posts for the proper pedagogical advance.

The teacher who gives his pupil any composition he has not himself mastered in every particular is placing himself in a very dangerous position.

A lesson that is too long is as bad as a lesson that is too short.

A high fee is no guarantee that the teacher's method is the best.

(Translated for The Etude *from the "Musikpägagogische Blätter.")*

Those Old Pieces

By Laura R. Balgue

I know a young lady who has been playing *Old Black Joe and Variations* for years. It is her show piece. Every time I hear her play it I am one degree more astonished. Her blunders are growing with the age of the piece. There is only one way to keep errors from creeping into a composition after you have ceased to look at the score. Just as soon as the composition is well memorized play it a great deal. Then as you begin to play it less and less often (though still retaining it faithfully in your repertoire) be more careful than ever not to slight a note, never playing it in a careless manner. Carelessness is death to good playing or good memorizing. Eternal vigilance is certainly the price of a large repertoire. Never cease watching for errors. Determine to keep them out. Keep all your pieces that are worthy and keep them all so well in hand that at all times and in all places you can select any piece you have learned and play it without fear of stumbling. After all, you have nothing to fear but your own incompetency, and that need not exist. Your aim is to *play*, not to learn. When you learn a piece you have done yourself a great deal of good. But the final good is always to have that piece to *play*. Cherish it if it is a thing of beauty.

Burns and Schubert—A Parallel

By James Frederick Rogers

Robert Burns ended his brief career on the twenty-first of July, seventeen hundred and ninety-six; Franz Schubert began his even shorter term of life half a year later, on the last day of January, seventeen hundred and ninety-seven. Their lives, so nearly equal in length, were almost continuous in time; the songs they sang and the experiences that produced their utterances were, not strangely, parallel.

The father of Schubert was a much respected, though not well-to-do, pedagogue. Burns was the son of a poor but remarkably worthy farmer, who also was his son's early teacher. In both cases the mother stands in the background of her son's history. The father of Burns was deeply interested in good literature, but wrote no verse; the father of Schubert was a fair musician, but he produced no songs.

Both Burns and Schubert grew up robust in body. Burns, at fifteen, was the principal laborer on his father's farm, yet "this ceaseless toil of the galley slave," made doubly wearing by the "cheerless gloom" of home surroundings, bowed his powerful shoulders and rendered him "liable to headaches, palpitations, and fits of depressing melancholy."

Schubert was sent to the Convict school at the age of eleven, where he paid his expenses by singing and by playing the violin in the Royal Chapel. While, during his six years in that institution he was not greatly burdened with wearisome and uncongenial toil, he was too poor to buy music paper, nor could he indulge in the simple pleasures so attractive to a young and probably underfed boy. "You know from experience," he wrote to his brother, "that one can often enjoy eating a roll and an apple or two, and all the more when one must wait eight hours and a half after a poor dinner for a meagre supper. This wish has haunted me often and perseveringly . . . Suppose you advance me monthly a few kreutzers. You would never miss them . . . I trust you will listen to the voice which unceasingly appeals to you to remember your loving, hoping, poverty-stricken—and once again I repeat poverty-stricken—brother, Franz." Schubert emerged from the Convict round-shouldered, if with no other signs of bodily weakness.

As an executant musician Schubert needed better training, but as a composer, there was little he could learn from his teachers. Songs, lovely ones, were already gushing from his heart and were being rapidly transferred to the paper which he was too poor to purchase. With his soul on fire with musical ambition he became a teacher, an abstracted and indifferent drudge in the first grades in his father's school. Despite his hours of instructing, and the distractions which beset his time out of school, Schubert produced in 1815, at the age of eighteen, two symphonies, two masses and a part of a third, three finished and two incomplete operas, a string quartet, four sonatas and some smaller works for the piano, and one hundred and forty-six songs. Never has music "before or since, poured out its treasure with so lavish a hand." Thus was the mind of Schubert engaged while initiating unwilling youngsters into the mysteries of the three r's, as a few years before, Burns, while ostensibly cleaving a soon obliterated furrow in the soil, was, in reality, weaving rich arabesques of verse. When Burns was eighteen his songs began to show the fine qualities which distinguished his greatest efforts." At nineteen Schubert had composed *The Erl King*, a composition which, in kind as well as in quality, may well be likened to Burns' *Tam o'shanter*.

Burns' earlier poems were mostly love songs, he himself said, "My heart was completely tender and was eternally lighted up by some goddess or other." With far less likelihood of attracting the opposite sex by his physical qualities, Schubert too was lovelorn, with at least one disappointment which plunged him into despair—a hopeless affection for Caroline, daughter of Count Esterhazy.

By the age of twenty-two Burns was already finding it necessary to drown in drink his intense revolt at the contrast between the qualities of his spirit and the meanness of his social lot. From an even earlier age Schubert, maudlin in his cups, forgot the seeming injustice of society, his inability to secure a worthy salaried appointment, the failure of his operatic schemes, the decline (or fancied decline) of his health. "Picture to yourself," he writes at twenty, "a man whose health can never be reëstablished, who, from sheer despair, makes matters worse rather than better . . . a man whose most brilliant hopes have come to nothing, to whom the happiness of profferred love and friendship is but anguish." And Burns at twenty-five, "Obscure I am, obscure I must be, though no young poet's nor young soldier's heart ever beat more for fame than mine," and later, "I have been pining under secret wretchedness, from causes which you pretty well know—the pang of disappointment, the sting of pride, with some wondering stabs of remorse."

Yet neither the one nor the other singer were at all neglected by the world. Burns' poems were welcomed; Schubert was better received than he might have been. They had friends, well-wishers, and helpers. They had a fair return from publishers. Neither the Scot nor the German, however, though belonging to nations of thrift, was thrifty. Though Schubert was much the humbler, both were aware of their deserts, and galled by the seeming slow and imperfect approval of the world. To follow the career of either is like following the course of a rocket, the sparks of genius pouring profusely and continually in musical words or notes. Disappointment and despair, if exaggerated and with little cause, was the dark background against which flamed the incomparable scintillations of their genius. Schubert at least was conscious of the source of his power: "My compositions are the product of the understanding, and spring from my sorrow; those only which are the product of pain seem to please the great world most." They sang from broken hearts. Unfortunately, both found their surcease from mental distress and depression in the fatal poison which hastened their dissolution by impairing their delicately-balanced nervous organization and by adding fuel to the self-consuming flame of their emotions. The world-pain, to which they have so abundantly ministered, was experienced by them in too large measure to be long survived.

That the lives of these brother-singers should have run courses so similar is not surprising. Had they differed more widely it would have been something to be wondered at. Robust in body and in soul, they were prepared by that strong wrestling with sorrow and suffering to become the noble instruments of ministry for which they were ordained. That their heartache should have proved our blessing but deepens the mystery of existence past, present, and to come.

The Teachers' Round Table

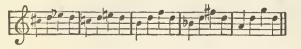
Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and non technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Expansion of the Hand

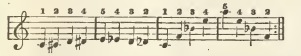
"Can you suggest any way, either by exercises or other means, by which I can develop my reach; also the span between the second, third and fourth fingers?"
S. R. F.

It is slow work to try and change conditions imposed upon you by Nature. It will require more patience than you anticipate. Instead of weeks you would better be prepared to work for months, a little every day. I recently explained the use of corks between the fingers. Overdoing this or any other expansion practice will result in strain, therefore caution and moderation must be your watchwords. The following exercise, practiced by fingers, 2, 3 and 4, and then by 3, 4 and 5, I have found useful:

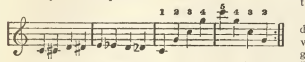


This should be practiced very slowly, raising the fingers high and reaching out. Some hands are able to carry the exercise one measure farther, with A flat for the two extreme notes, but it is liable to cause overstrain.

The following arpeggio will help later. The contraction exercise at its beginning is from Cooke's *Mastering the Scales and Arpeggios*, and will counteract strain:



Still later the following exercise from the same work may be attempted:



When you are advanced enough to take up the practice of double sixth scales, you will find that a thorough practice of them in all keys will greatly help the reach of the hand as a whole.

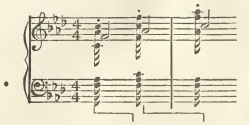
Tone Blind

"Can anything be done with a pupil who is apparently tone blind? He is intelligent, ambitious and willing, but strikes wrong notes repeatedly without realizing the discords. He plays pieces in the fourth grade with reasonable facility."
L. J.

There is always hope for a blind person until the optic nerve has become non-existent. There is nothing in your letter, however, to indicate that the auditory nerve is incapacitated. As long as the nerves exist their sensibility is open to improvement. Careful, attentive training will be necessary. Blind listening is not so uncommon. Many players do their work with their minds wool gathering in other directions. In many cases tone-blindness is only inattention. Striking wrong notes is often a result of careless elementary training, during which a bad habit has been formed, a habit difficult to overcome. If this is the case you must insist upon careful and slow practice, and perhaps use simpler compositions for a time in order not to tax the lax faculty too severely at first. To increase the sensitiveness of the ear procure a copy of Ear Training, by Arthur Heacox, and spend ten minutes at each lesson developing what may be called ear attentiveness. A careful training of eye attentiveness for the notes and ear attentiveness for the sounds ought gradually to result in marked improvement on the part of your pupil.

An Example in Pedal Sustaining

"1. How should the following be played?



"2. In what way should a cadenza be played which consists of a number of eighth notes followed by quarters and then thirty-seconds?

"3. When a cadenza is marked 'Ad libitum,' is it to be played with freedom or extreme velocity?

"4. Are all chords preceded by the arpeggio sign to be played in broken form? If the hand is sufficiently developed, do you not advocate playing the chord solid?

"5. When the sign 'Tr.' appears how should it be played? Should it be played differently in slow and rapid music? How when followed by a waving line?"
E. W.

1. The example requires that the half notes be sustained by the pedal. Strike the chord, instantly releasing the thirty-second notes, but holding down the half note. The instant the thirty-second notes are released press down the pedal, when the finger holding F may be lifted and that note will be heard, sustained by the pedal. Strike the next chord, raising the pedal exactly with the lifting of the thirty-seconds. Instantly press down the pedal again and the A flat may be sustained as in the former case. Proceed in like manner throughout the passage.

2. The time should be graded proportionally to their values.

3. A cadenza should always be played with freedom, sometimes with velocity, and sometimes with variations of tempo in accordance with the player's good taste and expression, which is the meaning of "Ad libitum"—literally, at will.

4. Such chords should be arpeggios. If the composer has indicated that he desires them played in this manner, the question of playing them "solid" should not enter. It is not a matter of hand development, but of the manner in which the composer has directed that they be played.

5. "Tr" indicates a trill. In slow passages the trill is sometimes varied to suit the sentiment of the piece, beginning slowly and gradually increasing the speed, preserving the process at the end, for example. The waving line simply indicates the length of the trill.

A Muddled Pupil

1. I have a pupil who has finished Lichner's *Sonatinas*, Opus 4, 49 and 66. What would you advise to follow these?

2. I have just begun with a pupil who has been playing three years. She keeps no time, plays too fast, without expression and with poor technic. The last book she had was Clementi's *Sonatinas*. She is a fair sight reader and fourteen years of age. What books would you advise for such a pupil?
H. N.

1. The Lichner *Sonatinas* you mention are in the second grade. In teaching I would not recommend too many sonatinas in the early stages, except to use isolated movements. Young pupils get very tired before they have learned them. Long compositions should be reserved more for those who have advanced sufficiently to be able to learn a considerable amount during a week's practice. For sonatinas you will find the easier ones of Clementi and Kuhlau interesting and standard. If your pupil is ready for the third grade you will find the following of interest: *A Fairy Tale, Joy of the Hunt, Morning Greetings, Over Hill and Dale*, all by Gurlitt.

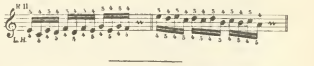
2. The pupil mentioned in the second question evidently needs to start anew. You should insist on her acquiring all that she has missed in order to catch up to the point she thinks she has attained. She can never advance until she has had her hands and fingers properly trained. There is nothing better than the *Standard Course*, and the First Book of Czerny-Liebling *Selected Studies*. She should be put back at the beginning of these until she can play correctly. Suitably selected pieces may be used with these.

The Dilatory Fourth Finger

"What exercises would you suggest to strengthen a very weak fourth finger?"—G. W.

Exercises for strengthening certain fingers need to be used with a great deal of caution. In the case of children who are rather slight, the fourth finger may seem weak, and yet not be disproportionately so as compared to the other fingers. If this is the case, an exercise that would unduly work the finger might do harm. It would be better to wait for Nature's own growth. Overtraining children's fingers would better be avoided. When maturity is being approached, or children in their 'teens are of large size, special exercises for muscular development may be attempted. *Five-Finger Exercises*, by Adolph Kullak, may be secured for a nominal cost, and out of them you may select such as seem appropriate for any given finger, and derive much benefit. In the case of advanced pupils, there is nothing better for the fourth finger than the practice of scales in double sixths. The fourth and fifth fingers get the needed drill, and at the same time valuable efficiency is being attained. For younger students the following will give excellent drill. In practicing it hold the tips of the thumb and second finger together in order to counteract the tendency to fly up in the air in an awkward manner.

You will note that this places the accent upon the fifth finger in the left hand. As the fifth finger is usually quite as much in need of extra drill this will answer a double purpose. To reverse the process and bring the accent on the fifth of the right hand and fourth of left, write as follows. Practice the hands separately at first.



It is as though opera had to dress according to the prevailing fashion of the day. The very large sleeves of one year look strange to us a little later. Just so it is with opera; for those old operas by Méhul, Spontini, Salieri, and others, all wear enormous crinolines, while the contemporary instrumental works of the same period, unfettered by fashion, still possess all the freedom which their limited speech permitted them. Thus we see that opera is necessarily the child of the times in which it is written, in contrast to other music which echoes but the thought of the composer, thought that is not necessarily bound down to any time, place, or peculiarity of diction.—Edward MacDowell.

Study Notes on Etude Music

By PRESTON WARE OREM

WHIMS—R. SCHUMANN.

For comments upon this composition the reader is referred to the explanatory notes at the head of the first music page. Grade 7.

SOUVENIR OF STEPHEN FOSTER
—R. H. STULWITT.

While the simple diatonic melodies of Stephen Foster do not lend themselves well to highly ornate treatment, they, nevertheless, furnish very agreeable material for pianoforte transcription. This present selection contains the most popular melodies of Foster, the really immortal ones, each melody being arranged in the style best adapted to it. An expressive and tasteful style will be demanded throughout and the *tempo* is left largely to the discretion of the player. This medley is so planned as to work up to a fine and martial climax. Grade 4.

EN MASQUE—E. H. KITTREDGE.

A brilliant dance movement in the style of an *air de ballet*. This number belongs to that class of pieces which are intended to engage the attention of the listener chiefly through their dash and sonority. The first section should be taken at a rapid pace, but the octave passages must come out clear and distinct. The middle section in A flat is in contrasting style. This should be played gracefully and somewhat lazily, taking up the original time again at the return to C major. Grade 5.

AT EVENING—R. KINDER.

Mr. Ralph Kinder's *At Evening* was originally composed for the organ. It has been heard in numerous recitals and has proven a genuine favorite. Mr. Kinder has made his own pianoforte transcription of this number in response to numerous demands. Grade 4.

POINSETTA—M. BILBRO.

A graceful waltz movement in the modern French style. This waltz belongs to the type of which the famous *Valse Bleue* by Margis is probably the best known example. Grade 4.

VALSE NOCTURNE—P. BROUNOFF.

In rhythm this graceful and melodious number seems to be a waltz movement, but in musical content it is more like a *nocturne*, hence the title *Valse Nocturne*. It should be played in a rather dreamy manner. Grade 4.

MORNING IN THE WOODS—G. SPENSER.

Morning in the Woods is a very useful teaching piece of intermediate grade. It has all the tunefulness of a popular drawing-room piece, and it affords excellent technical practice by means of its finger passages and running work. Grade 3.

THE GHOST—G. N. ROCKWELL.

A very clever characteristic piece such as might be used to advantage in moving picture playing. Play it in a mysterious manner with sudden dynamic changes and exaggerated expression. Grade 3.

THE RABBIT HUNT—A. P. QUINN.

A rather easy characteristic piece of much merit by a promising young American composer and teacher. The striking left hand melody must be well brought out and careful attention given to all the numerous marks of expression. Grade 3.

DANCE OF GNOMES—A. NOELCK.

Another characteristic number, differing entirely from either of the above. This number needs all lightness and delicacy, combined with all possible speed. Much more harmonic variety is to be found in this piece than is usually met with in compositions of so easy a grade. Grade 2½.

A GROUP OF TEACHING PIECES.

June Flowers by M. Loeb-Evans, *The Dance Begins* by M. Paloverde, *Jolly Teddy Bears* by J. H. Rogers, and *Dance of the Goblins* by F. F. Harker are four very lively and attractive teaching pieces.

June Flowers is a waltz movement which might readily be used for dancing purposes, although it was not so intended originally.

The Dance Begins is a vigorous *polonaise* movement. Although this is intended as an easy teaching piece it is, nevertheless, a true polonaise in form, in rhythm, and in accentuation. It is a good study piece.

Jolly Teddy Bears is a sort of *mazurka* movement with very interesting rhythmic and harmonic treatment.

Dance of the Goblins will afford good practice in the detached or semi-detached style of finger work.

All these pieces lie in grade two.

THE MILL (FOUR HANDS)—A. JENSEN.

Adolph Jensen's *Mill* is one of the most popular pieces of this modern romantic writer and disciple of Schumann. It has never before been arranged for four hands, although it makes an exceedingly effective duet number. This arrangement adheres closely to the composer's original intentions and as it lays well under the hands it is really easier to play than the solo.

TRIUMPH SONG (PIPE ORGAN)—R. DIGGLE.

An excellent example of the *Grand Chorus*. By a *grand chorus* as applied to an organ piece we mean a piece which is especially adapted to display the capacity of the *full organ*. Such pieces are of special use as *postludes* in the church service or as closing numbers on recital programs.

SYLVAN DANCE (VIOLIN AND PIANO)—
J. F. ZIMMERMANN.

A graceful and rather easy violin number which at the same time may be rendered with considerable brilliancy of effect. As the fingering is easy and without any awkward changes of position, the attention of the player may be centered chiefly upon the bowing and upon the style of delivery.

THE VOCAL NUMBERS.

Mr. Julian Corbett is a very successful contemporary English composer. He appears for the first time in our ETUDE music pages. His *Mary o' the Mill* is a fine concert or recital song which should become very popular.

Cecilia, Sing! is quite out of Mr. Tod B. Galloway's usual style. In this song he gives a very clever imitation of the old English manner.

Mr. Granfield's *When* is a dainty little encore song, very poetic and expressive.

Waste Motion in Finger Playing

By Ralph Kent Buckland

THERE is a tendency among pianists of average skill to disregard the axiom that "a straight line is the shortest distance between two points." In piano playing this applies to the distance from the tip of the finger to the surface of the key to be struck. Why players permit their fingers to flap and flop around instead of taking the shortest line to the keyboard is difficult to understand.

Many may consider that the loss of time caused by *finger flap* is perhaps hardly worth noting. In a measure this may be true inasmuch as so many who have this fault are not sufficiently put out in what they term their *etymezes* to note that their scale pearliness is somewhat marred—it cannot be otherwise—though it is probable that discriminating tonal perception in them may not be a well ripened mental trait.

Yet it is unquestionably one of the many seemingly little things that persistently keep one at a distance from the high altar of perfection in execution. As such no effort should be spared to weed it out of one's technic: this by forcing the fingers to fall machine-like to their work in a graceful curve from the supporting bridge of the hand without any awkward and useless outward kicks.

The fingers most likely to go wrong in this particular are the ones nearest the thumbs in either hand; but none is quite free from the desire to fly out of the circle of greatest efficiency, and to perform a few gymnastics on its own account before coming down to the work it has to do.

To imagine a semi-circular hand always in front of the hand in piano position beyond which in ordinary passage work the fingers may not reach, will assist materially in recognizing the error of one's digital ways and in overcoming and doing away with entirely needless expenditure of energy.

Can You Pass This Musical Examination?

The Etude Day Page will be resumed in October. Meanwhile Etude Readers will be given Monthly Tests of Musical Efficiency.

The answers to these examination questions in musical information will be published in THE ETUDE next month. They are simple questions which every well-trained American music student should be able to answer with comparative ease.

No answers to these questions will be sent privately under any consideration whatsoever. The reader must wait until the next issue of THE ETUDE for the answers.

1. Who wrote the opera "William Tell"?
2. What is the relative major of A flat minor?
3. What instrument of the orchestra has the highest pitch?
4. Name ten operas and give the composer of each?
5. What does the word "Scherzo" mean?
6. Who wrote the most famous "Stabat Mater"?
7. Who was Stradavari?
8. How many preludes and Fugues are there in the Wohltemperirtes Klavier of Bach?
9. Who is the most famous composer of waltzes?
10. What is a cadence?

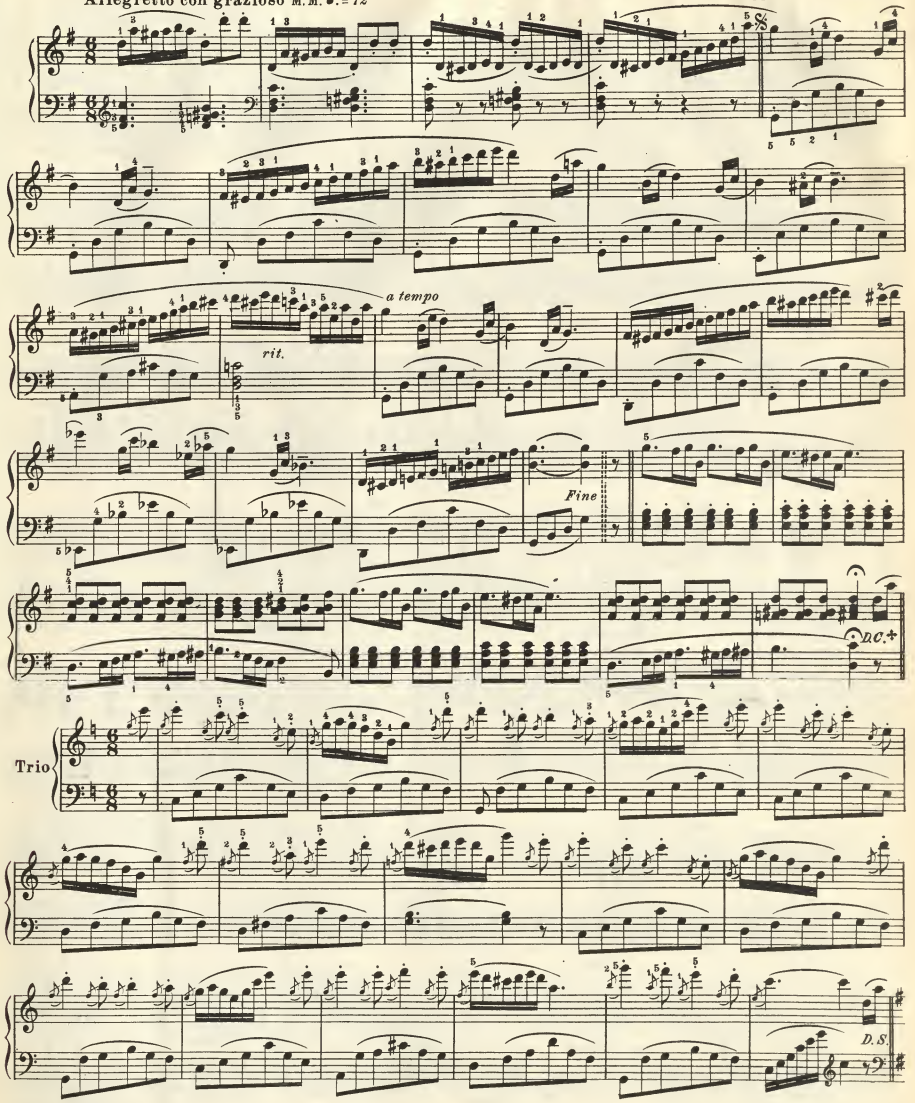
Answers to Examination Questions Asked in August ETUDE

1. Leschetizky and Liszt studied with Carl Czerny, Thalberg with Hummel.
2. Two masters born in the same year and country were Bach and Handel, born in Germany, 1685.
3. The Spanish teacher who lived to be over one hundred years old was Manuel Garcia.
4. The term "nocturne" means "night piece." It was originated by John Field, but was greatly developed by Chopin.
5. Beethoven wrote nine symphonies.
6. The word "bis" over a measure means that the measure is to be played twice.
7. The composer of the "Pathetic Symphony" was Peter I. Tchaikovsky.
8. The word "opus" means "a work." As used in music the word "opus" may include more than one piece, as, for instance, Beethoven's opus 30, which consists of three piano sonatas. The word opus is usually abbreviated to "Op." and the sonatas mentioned above may be referred to as Op. 30, Nos. 1, 2, and 3 respectively.
9. The word capellmeister means "chapel-master." It is a German term for the official in charge of the music of a church, and as that official is usually the organist and choirmaster, who conducts the services, the term is also used to denote an orchestra conductor.
10. The acciacatura, strictly speaking, is a short grace note a half tone below the principal note. It is now applied to short grace notes above or below the principal note. An appoggiatura is a long grace note taking half the value of the principal note if that note is in duple time, and two-thirds the value of a dotted note. The acciacatura, sometimes spoken of as the "short appogiatura," is distinguished by a line through the tail of the grace note, which is absent when a long appogiatura is required.

A MORNING IN THE WOODS

Allegretto con grazioso M.M. ♩.=72

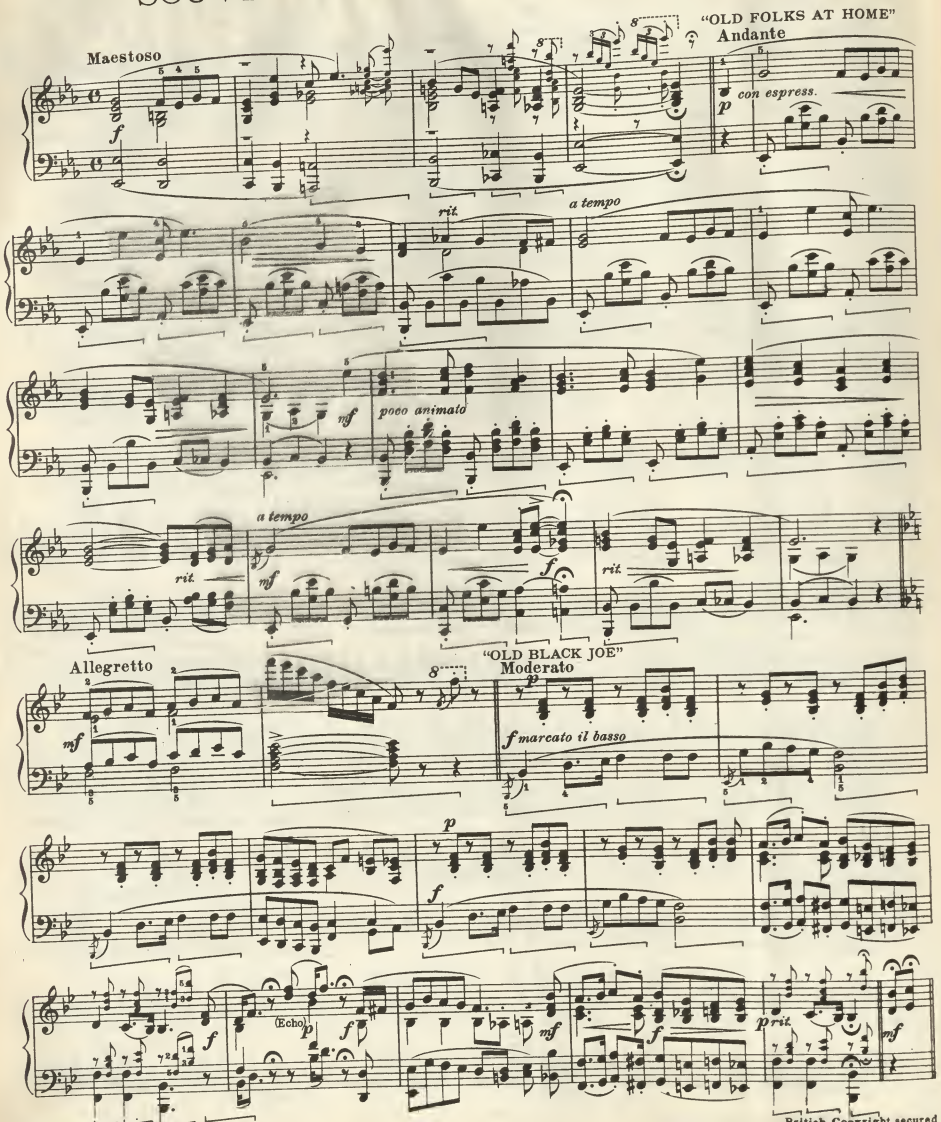
GEORGE SPENSER



✣ From here go to the beginning and play to Fine; then play Trio.

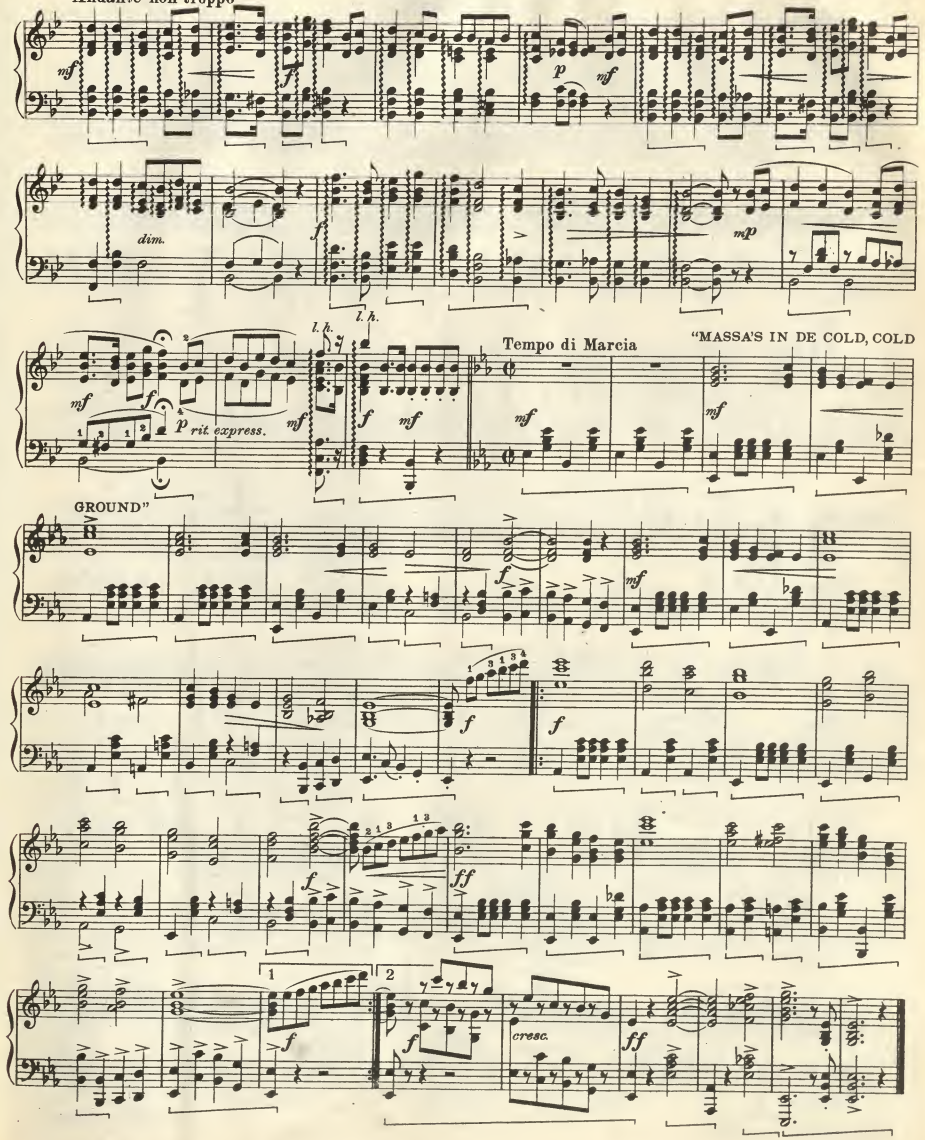
SOUVENIR OF STEPHEN FOSTER

R. H. STULWITT



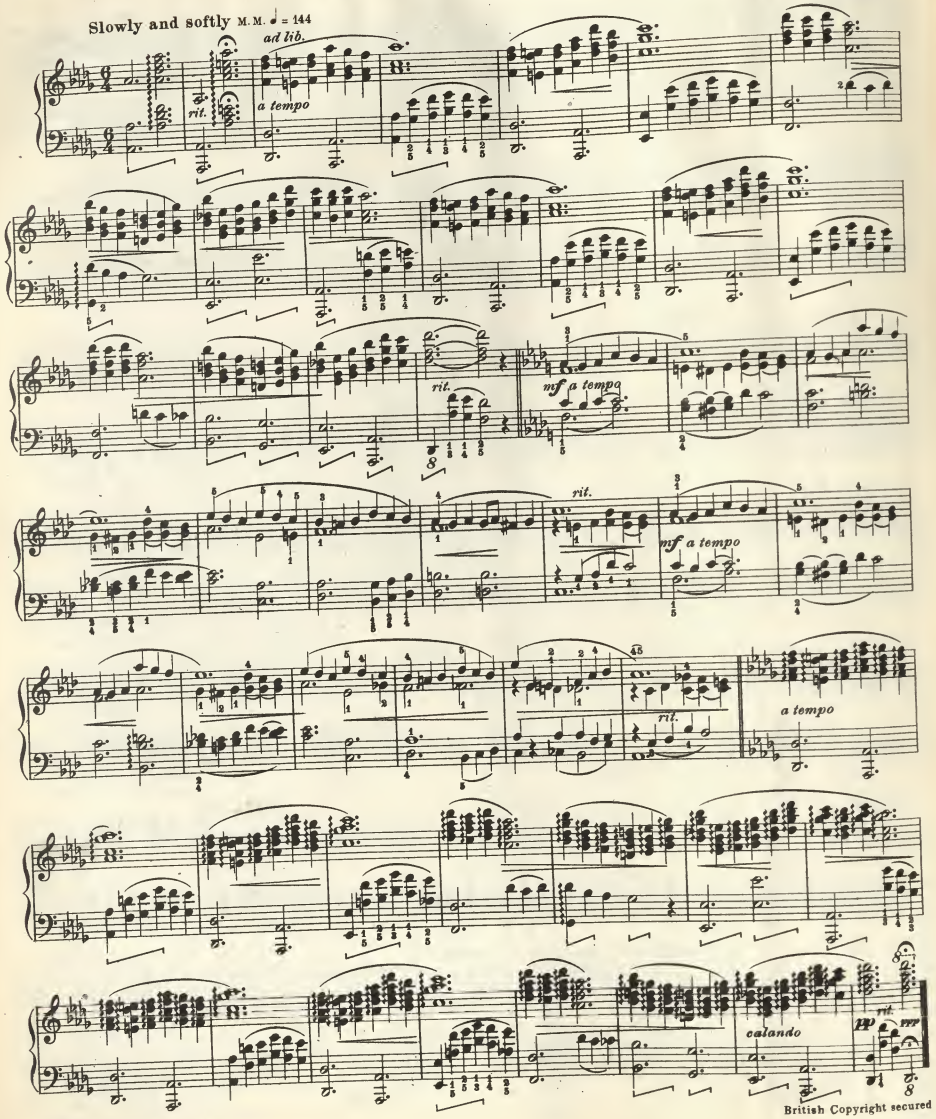
"MY OLD KENTUCKY HOME"

Andante non troppo



AT EVENING

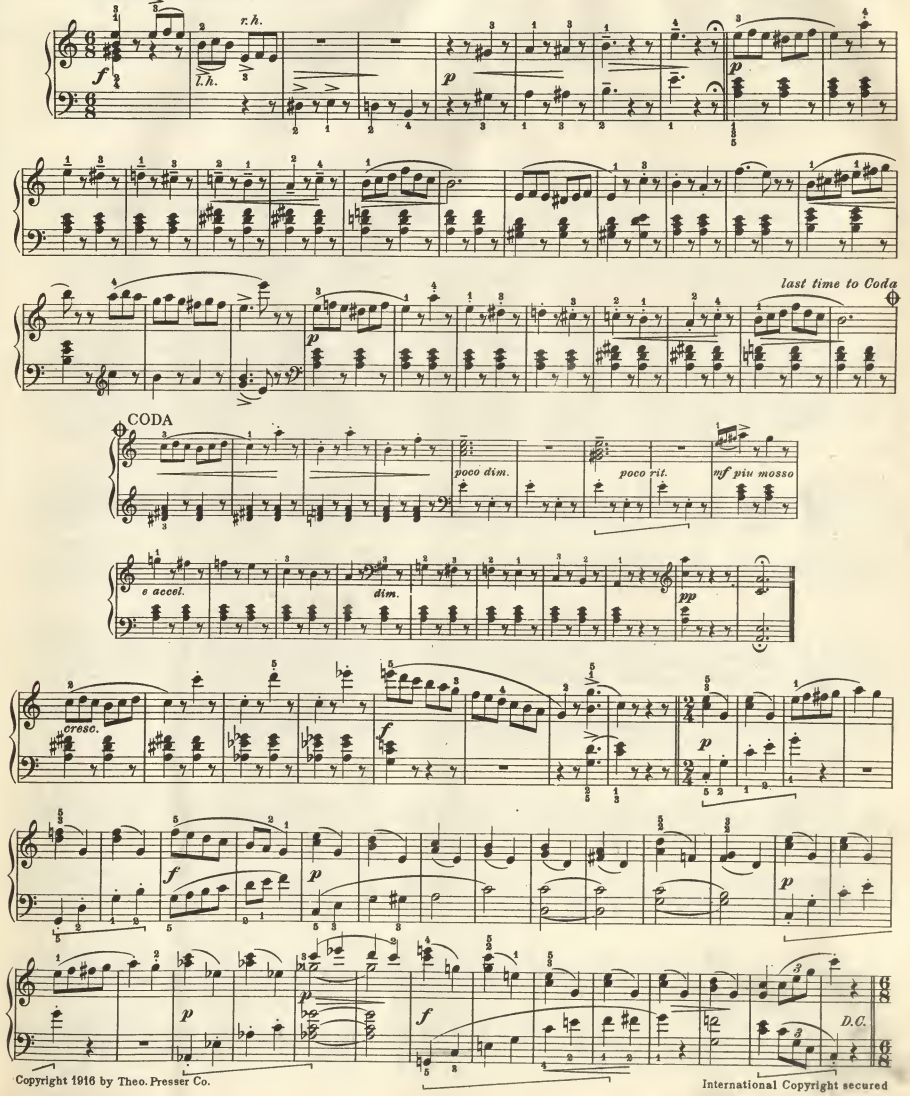
RALPH KINDER



DANCE OF GNOMES

GNOMENTANZ

AUG. NOELCK



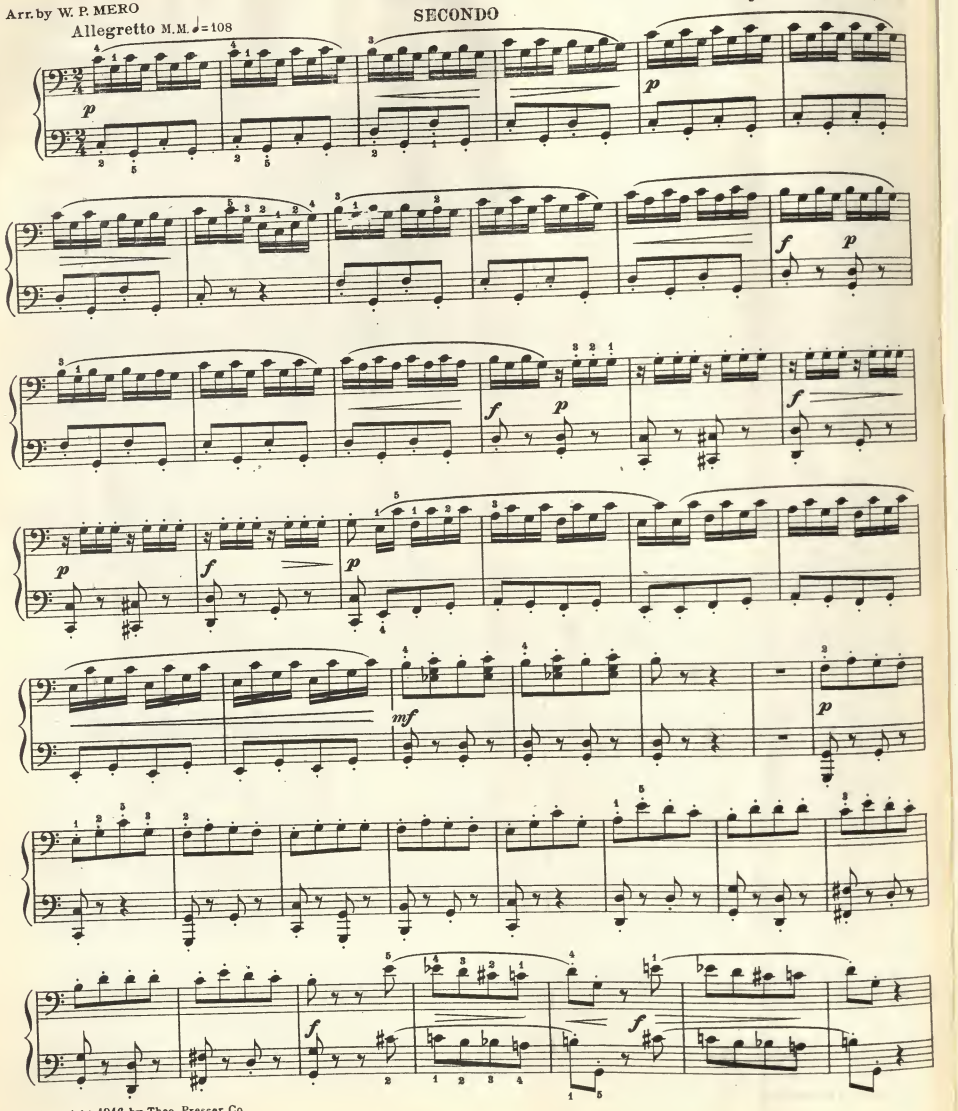
THE MILL

Arr. by W. P. MERO

A.D. JENSEN, Op.17, No.3

SECONDO

Allegretto M.M. ♩= 108



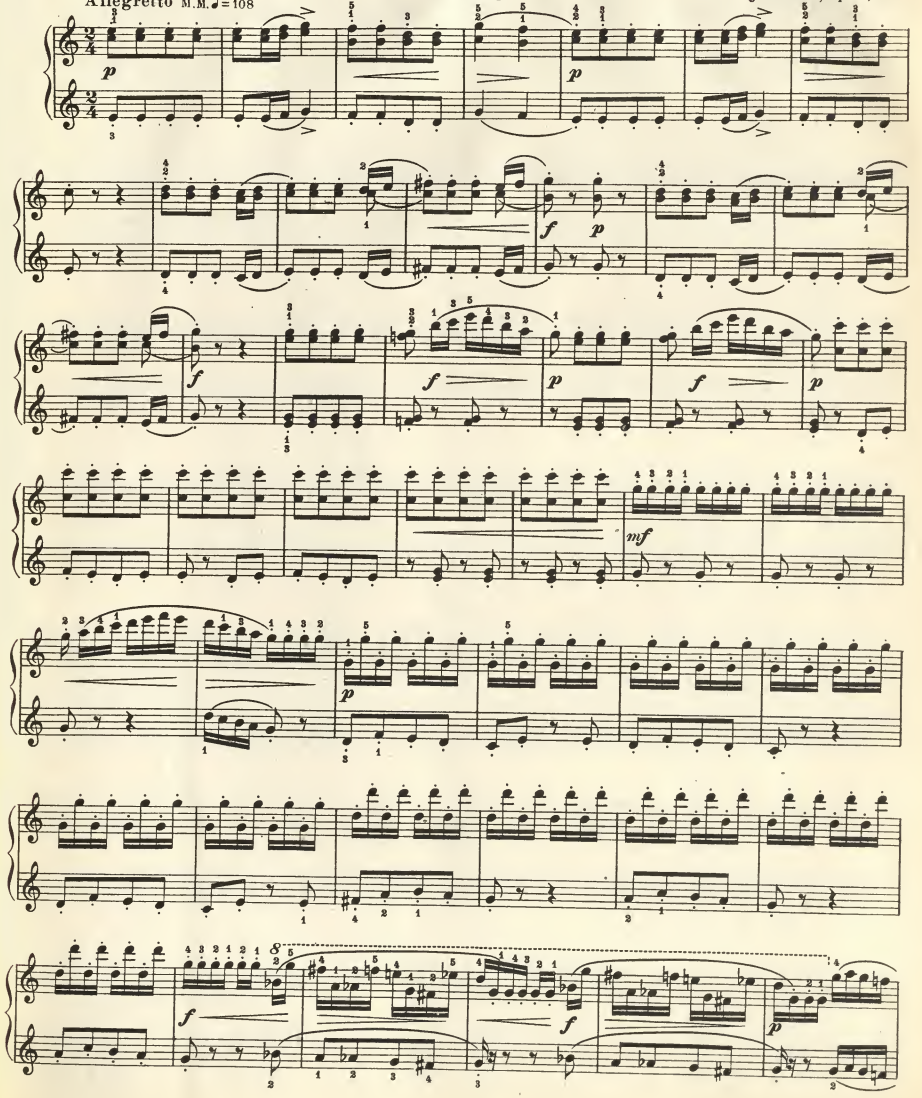
THE MILL

Arr. by W. P. MERO

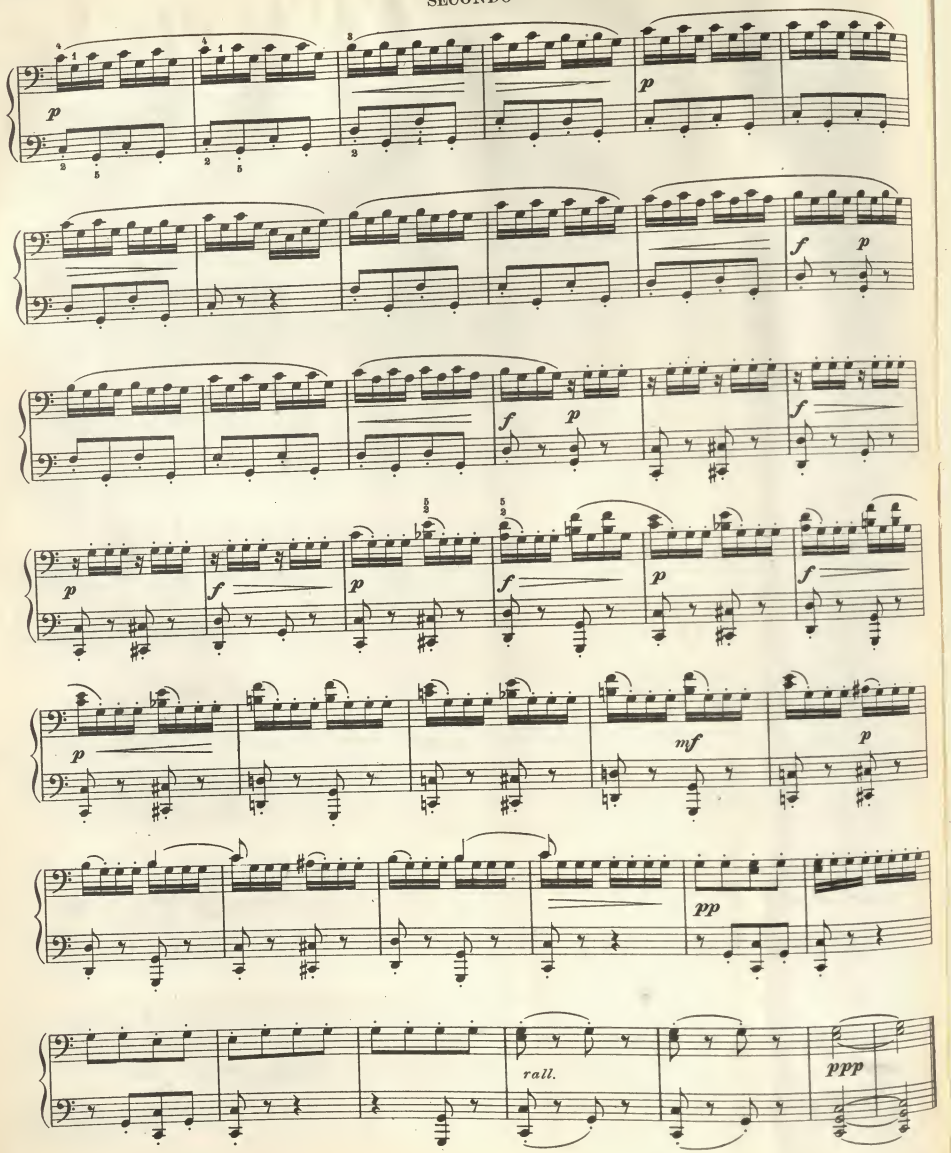
A.D. JENSEN, Op.17, No.3

PRIMO

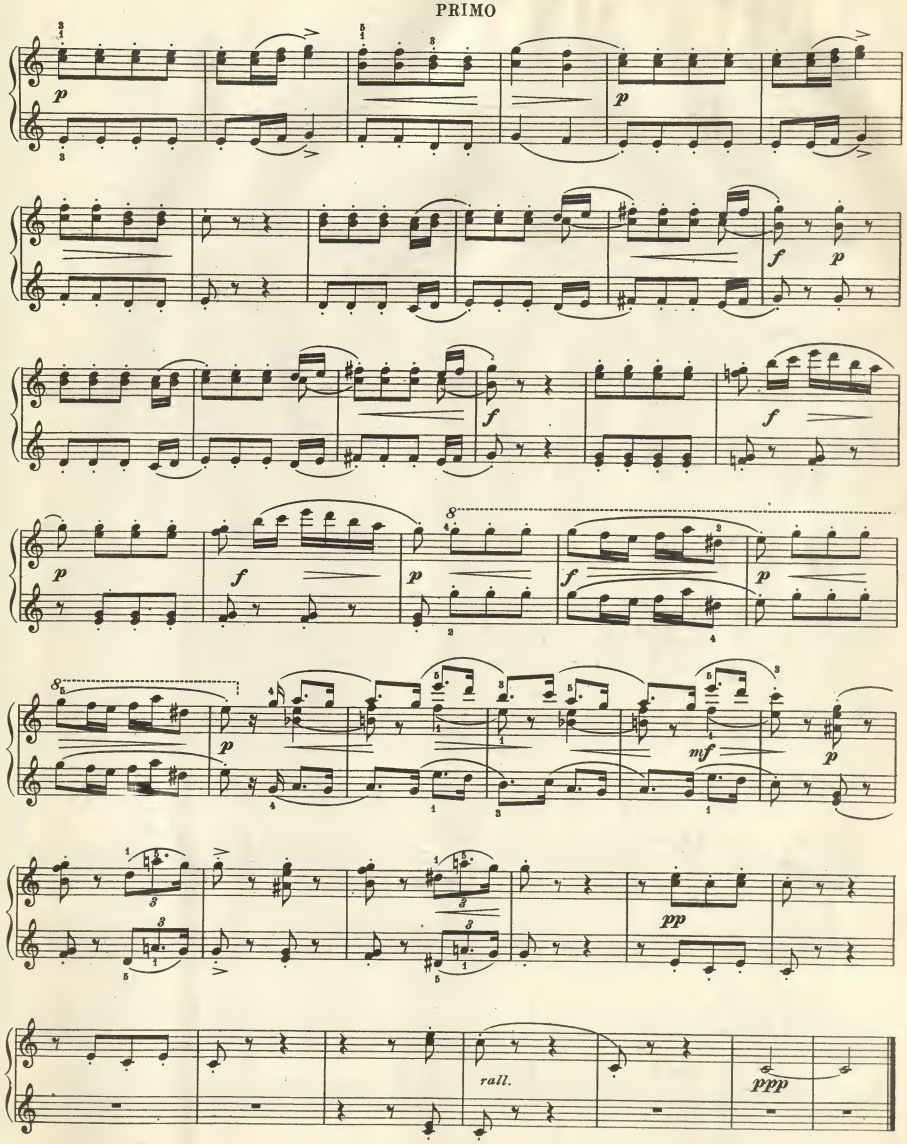
Allegretto M.M. ♩= 108



SECONDO



PRIMO



EN MASQUE

DANSE CARACTERISTIQUE

ERNEST H. KITTREDGE

Allegro M. M. ♩= 108

ff con fuoco

brillante

mf

Moderato

mf

cresc.

dim.

p sempre staccato-leggiero

mf

dim.

last time to Coda

Maestoso

ff

Coda

molto accel. e cresc.

molto cresc.

Vivace

ff l.h.

ff

rit. stringendo

a tempo

ff ff

ff

8

mf

ff

8

p

p l.h.

fz

fz

Più legato

r.h.

p melodia ben marc.

l.h.

l.h.

simile

l.h.

a tempo

p leggiero

p

l.h.

l.h.

a tempo

p legg.

marziale

f

mf leggiero

legg.

Più lento

mf

fz

fz

ffz

D.S.

WHIMS

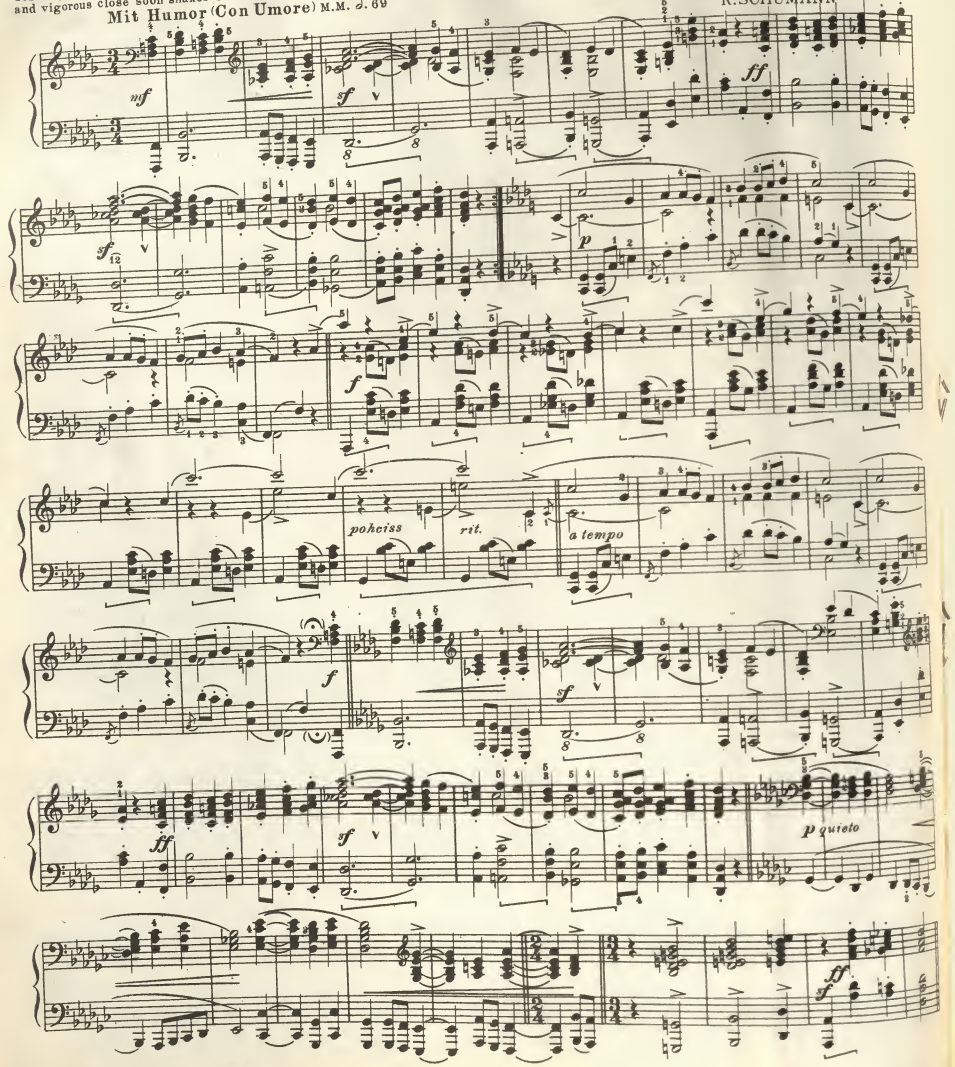
Not he who is full of "whims," but he who has succeeded in freeing himself from them, sings and steps so boldly as in this composition. The passages in the minor key, also the heavy chords of the G♭ Major section, seem as gentle reminders of what has been overcome. A bold and vigorous close soon shakes off this frame of mind. The difficulties presented by this piece all turn, more or less, on the common weakness of the outer portion of the hand. The chord passages must be played in such a manner as to bring out clearly the melodic idea, and the hand must be balanced accordingly.

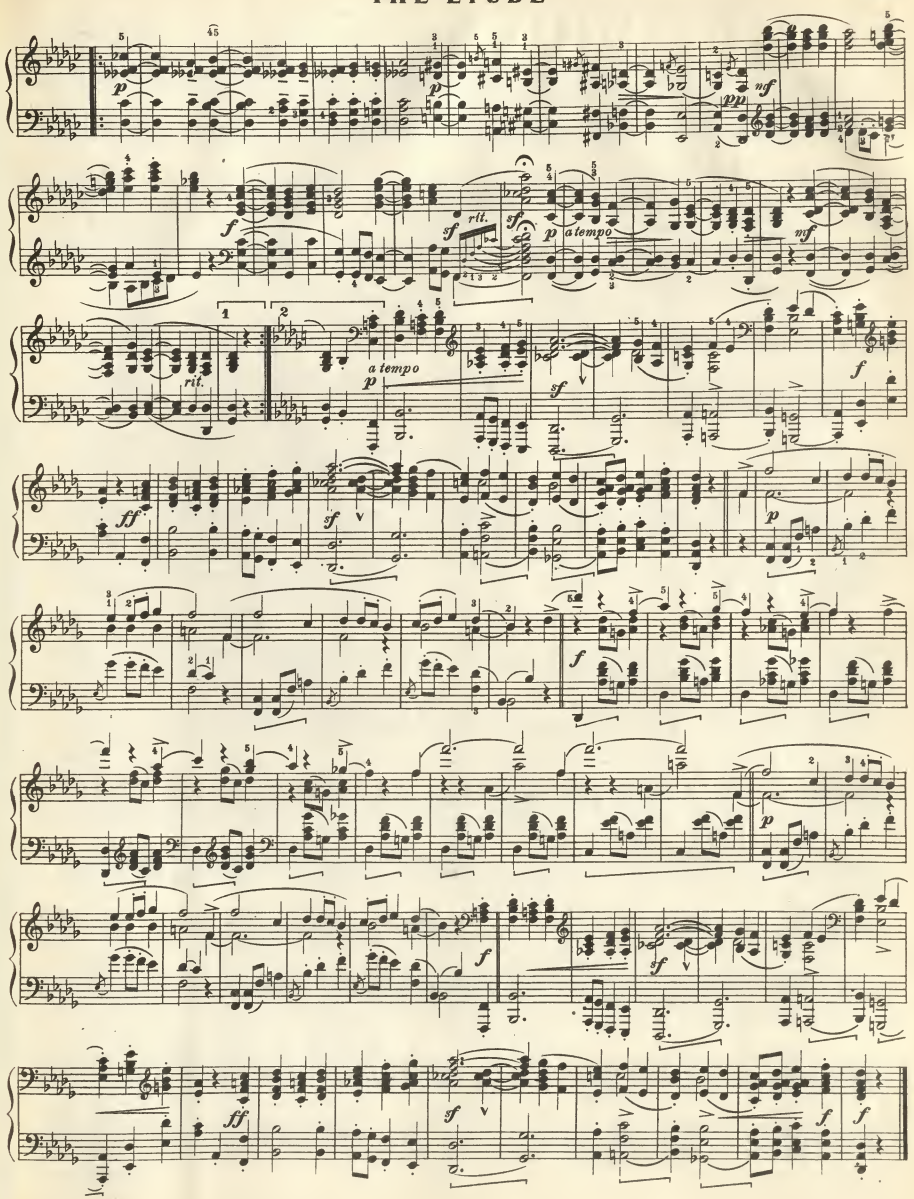
The pedal, as indicated, is to be used but sparingly.

From the Phantasy Pieces, Op. 12. (1837)

R. SCHUMANN

Mit Humor (Con Umore) M.M. ♩. 69





VALSE NOCTURNE

PLATON BROUNOFF

Tempo di Valse M. M. ♩. = 54

pp

Brillante animato

Fine

f

D.C.

THE RABBIT HUNT

ALFRED QUINN

Allegretto con moto M. M. ♩ = 132

mf

poco accel

a tempo

f marcato

rall.

f

Fine

rall.

D.C.

THE DANCE BEGINS!

POLONAISE

M. PALOVERDE

Tempo di Polacca M. M. ♩ = 108

f

p

basso staccato

mf

f

il basso marcato

p

marcato

p

f

Fine

p

mp

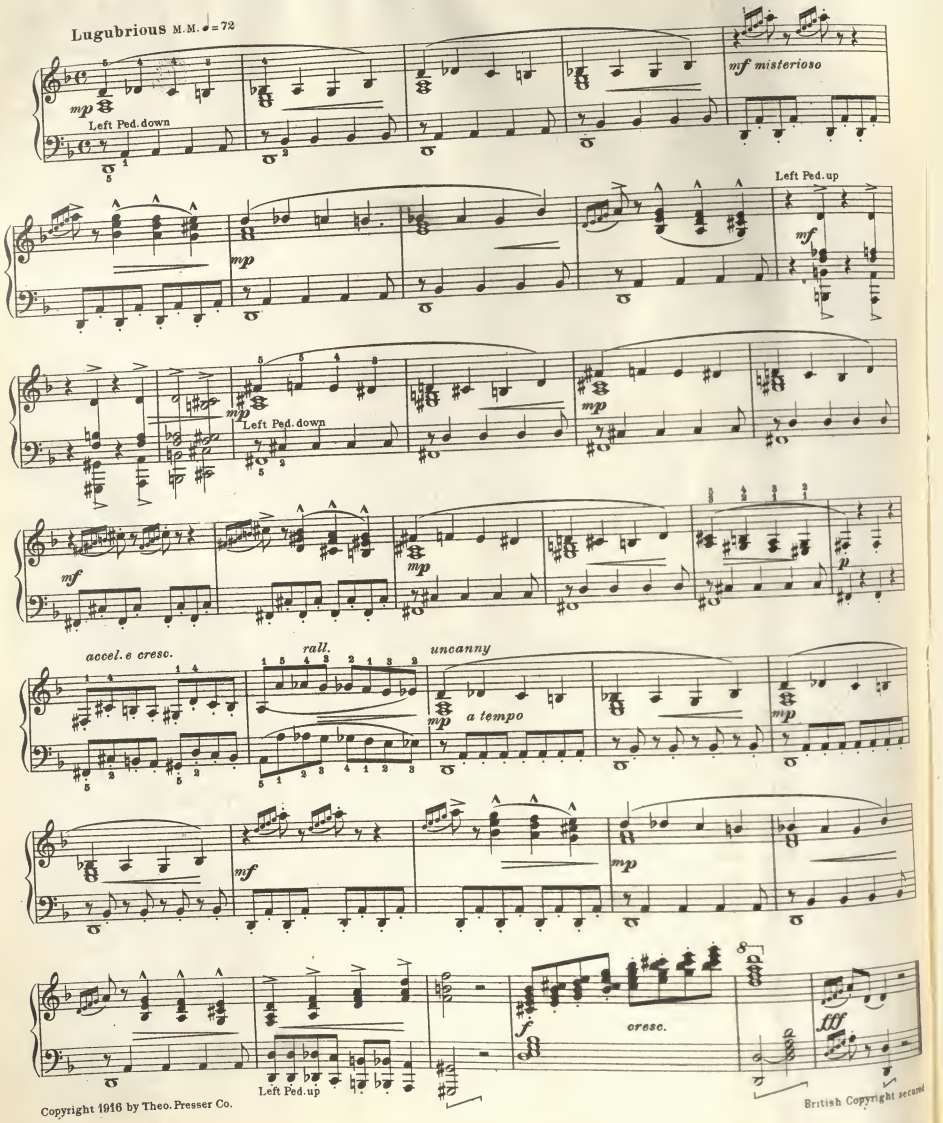
p

f

D.C.

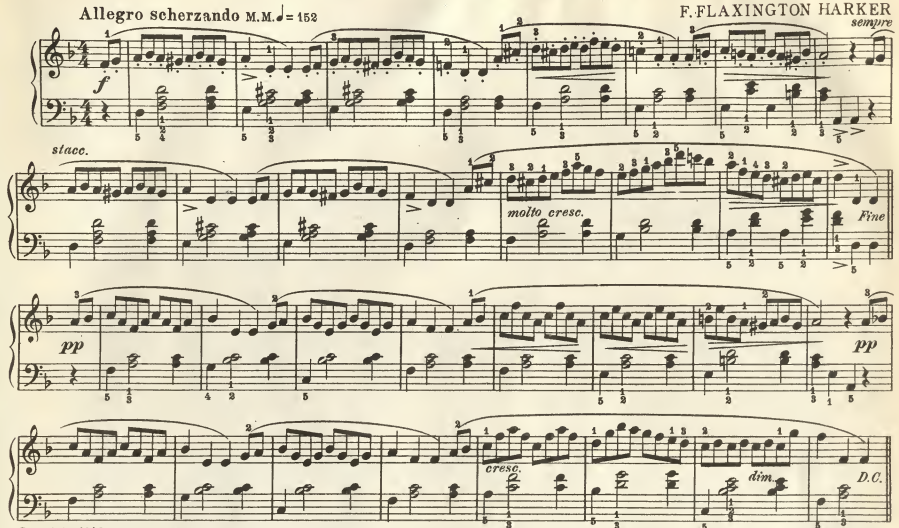
THE GHOST

GEO. NOYES ROCKWELL



DANCE OF THE GOBLINS

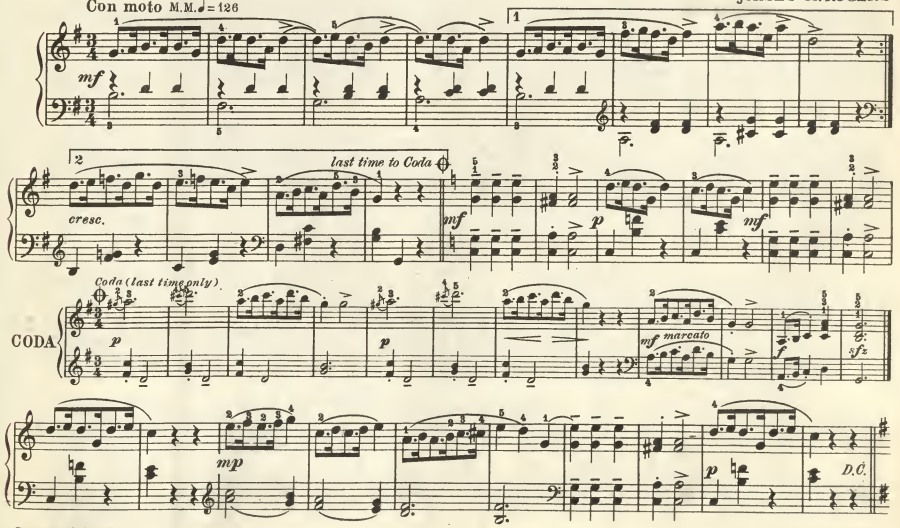
F. FLAXINGTON HARKER



JOLLY TEDDY BEARS

MAZURKA

JAMES H. ROGERS

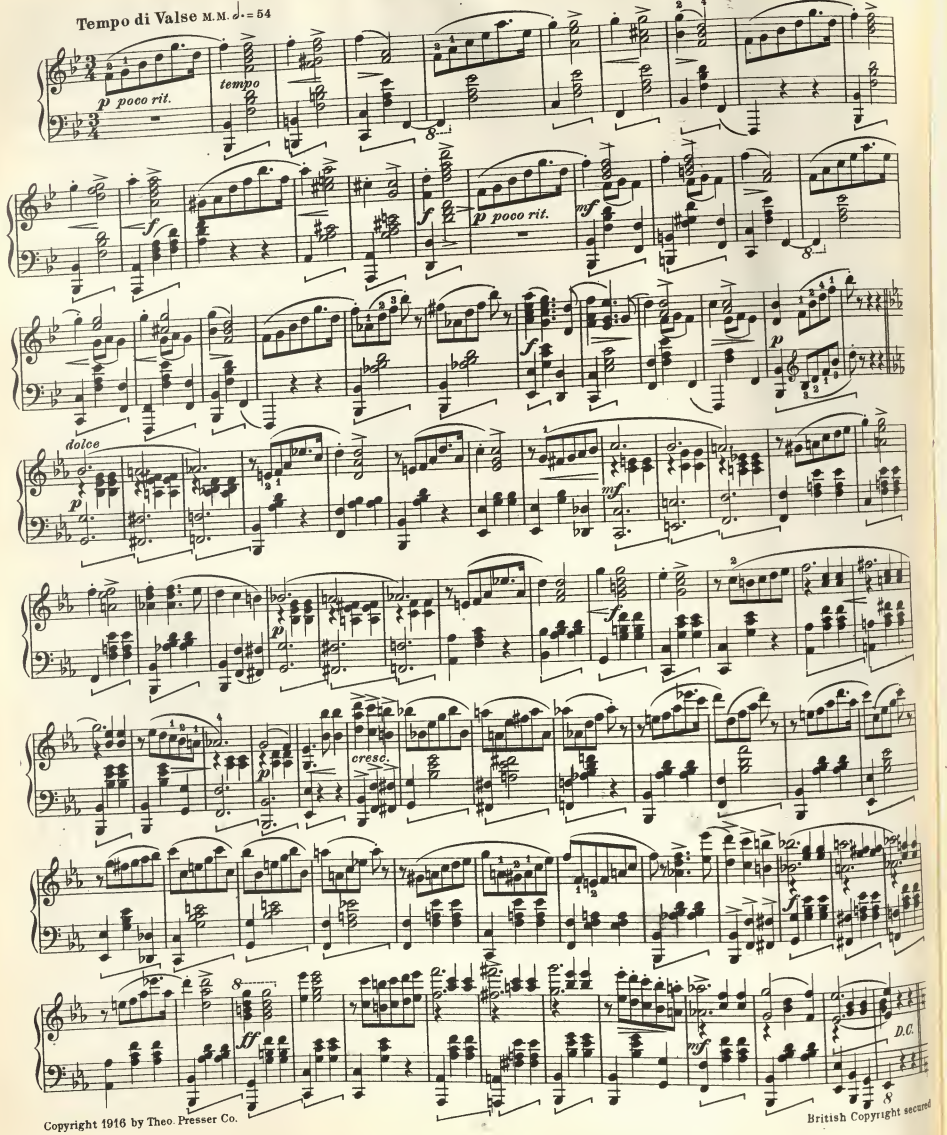


POINSETTA

VALSE

MATHILDE BILBRO

Tempo di Valse M.M. ♩.= 54

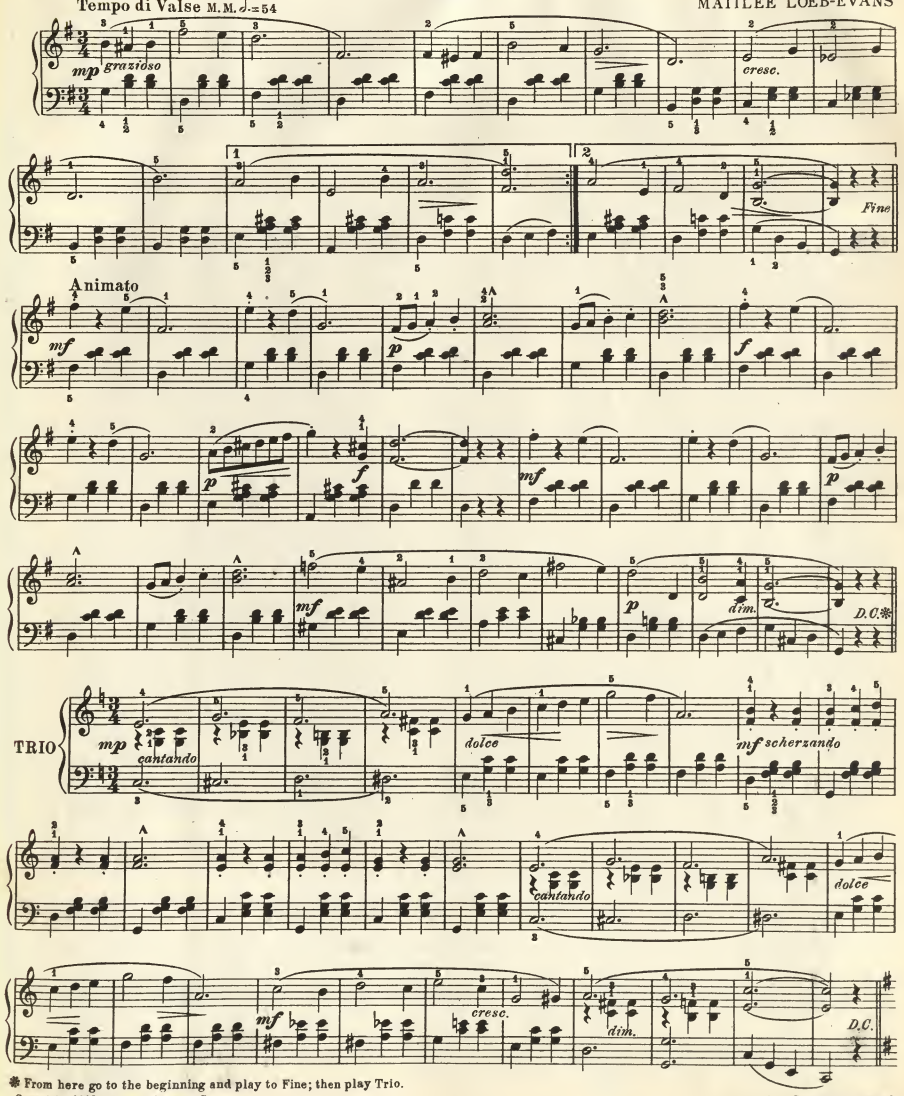


JUNE FLOWERS

WALTZ

MATILEE LOEB-EVANS

Tempo di Valse M.M. ♩.= 54

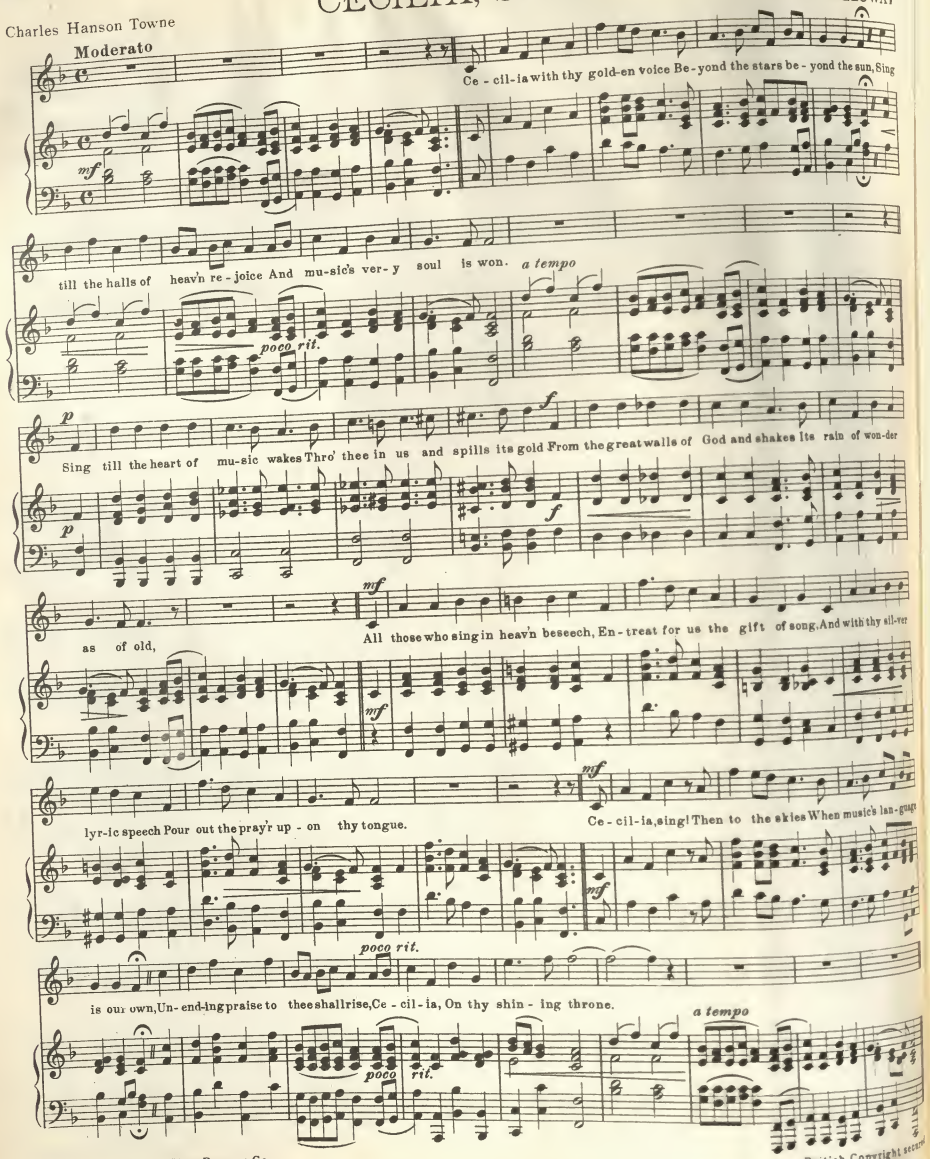


* From here go to the beginning and play to Fine; then play Trio.

CECILIA, SING!

Charles Hanson Towne

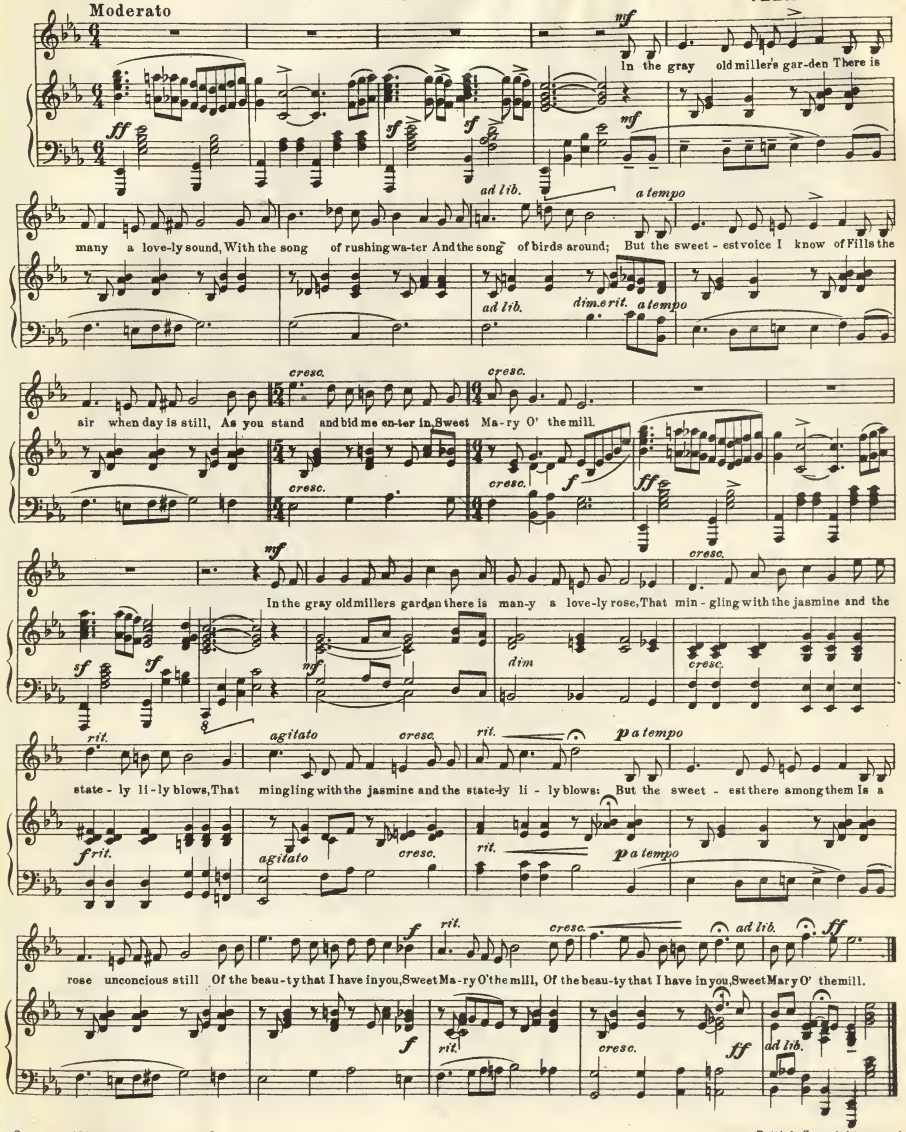
TOD B. GALLOWAY



MARY O' THE MILL

D. Eardely Wilmot

FELIX CORBETT



WHEN

ARTHUR TRAVES GRANFIELD

Moderato

p con espressione

1. When the moon is sink-ing low be - hind the summer bow'rs, And the air is scented with the
2. When the pur-ple sun-set lingers in the golden west, Mem-'ry weaves a pic-ture of the

l.h. r.h. *mp* *poco rall. e dim.* *con espressione* *dolce e legato*

mf *con tenerezza*

gen-tle breath of flow'rs, When the stars are twinkling in the sky of a-zure blue, 'Tis then I think, Sweet-heart, of
one I love the best; When the twi-light shadows fall, in

mf *p* *con tenerezza*

you.
2. forms of dark-en'd hue, Then I'm thinking Dear of you.

l.h. r.h. *poco rall. e dim.* *pp* *con tenerezza* *l.h. r.h.* *molto rall. e dim.* *smorz.* *ppp*

SYLVAN DANCE

J. F. ZIMMERMANN

Allegretto M.M. ♩= 108

VIOLIN

PIANO

p *mp* *p*

mp *p*

f *animè* *mp* *f*

f *animè* *p*

Tempo I *rit.*

f *p* *rit.*

Tempo I *f* *Fine*

p *Fine*

mp *commodo*

mp

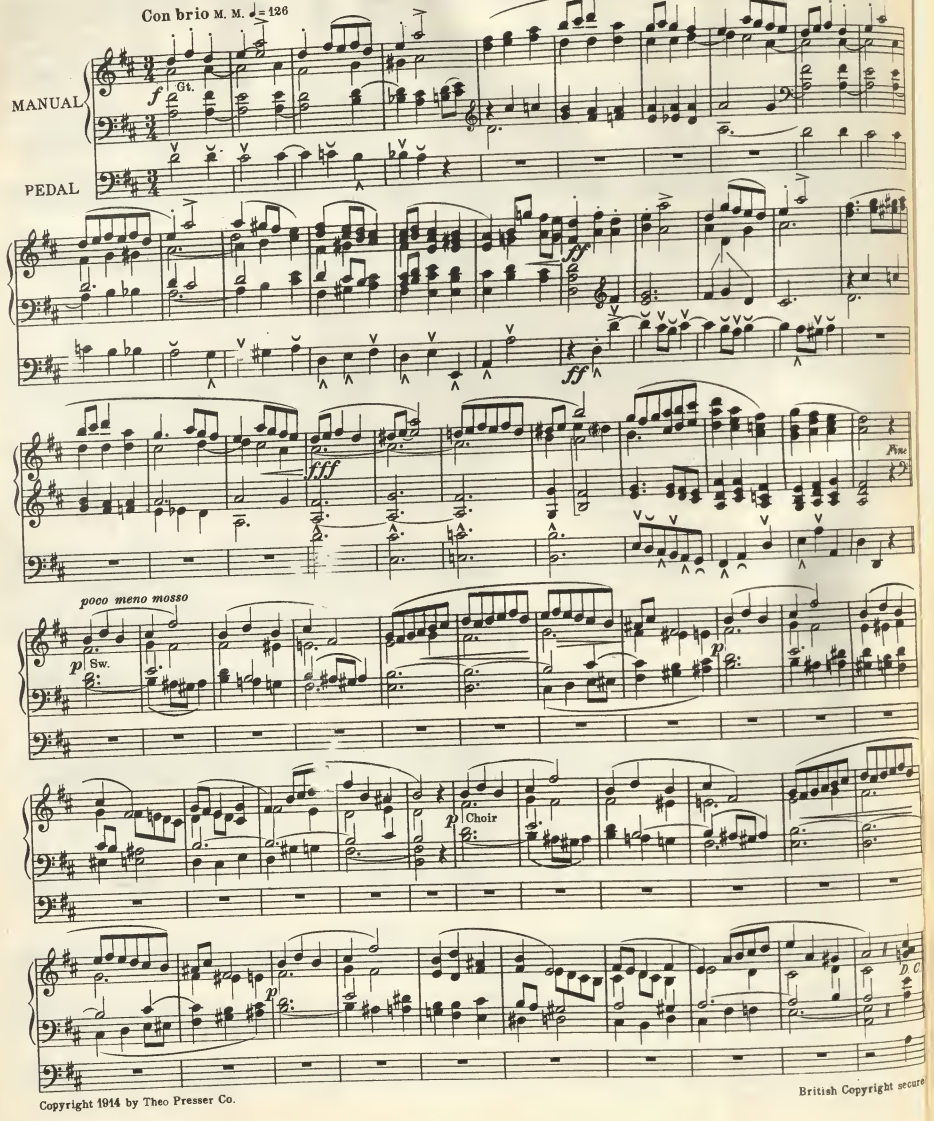
cresc. *f* *D.C.*

con brio *f* *D.C.*

To my friend Mr. Joseph Bonnet, Concert Organist, Paris, France

TRIUMPH SONG

ROLAND DIGGLE



Music Study as an Investment

By George Hahn

No music student needs be told of the value of music. The fact that he is studying it indicates that he believes it will be a profitable investment, one that will pay generous dividends throughout life. But there are moments when the thought comes, "What's the Use?" and "Is not Life Too Short?" Occasionally an enthusiastic music lover is thereby turned into an indifferent student during the spell of such moments. Let us analyze the situation. A thorough knowledge of music is like knowing a language that cannot be translated into any other language. In literature, if a genius writes in French, German, Russian or Swedish, his works are translated into English. In music, the works of a genius cannot be translated into a language that the musically untutored can understand. The art of music can only be understood and appreciated by persons versed in music, and the higher the musical culture, knowledge or understanding, the keener the appreciation. So when one studies an instrument, musical form, harmony, counterpoint and all the rest, one is studying a new language that is untranslatable. To get at the glories of the literature of music one must know the language in which this literature is written.

The untutored in music enjoys merely the froth of the art; music of an elemental and primitive appeal, a slap-stick construction of musical sounds. He merely gets an evanescent entertainment. With him it isn't an art possessing cultural value; it is merely a source of ephemeral entertainment, which soon dulls and leaves no lasting impression on his mind or soul. Now let's get down to the dollars and cents phase and endeavor to locate the profits on the investment necessary to acquire a musical education.

It costs some persons more money than others to arrive at the same level of musical education, but it costs all of them something. And this something, plus the effort necessary to gain proficiency and understanding in the art, may be looked upon as the capital invested in the art. Once invested, this capital will pay dividends every day of the year, and virtually every year of one's life. Recently a music man whose wordly possessions probably do not total more than $500 outside of his piano told me that he values his musical education at $50,000 at the lowest, and figures he is enjoying huge dividends on this capitalization. I agreed with him.

Once attained, a musical education really is invaluable. It cannot be measured in money. It is something above that. A person's mind is his kingdom, the worship of the golden calf to the contrary notwithstanding; and music wonderfully enriches the greatness of this kingdom, and adds to its treasure.

A musical education opens the pages of an art that would be closed and lightly valued otherwise, and pays dividends in thorough enjoyment to one's dying day. There is nothing else that can take its place and nothing else in reality is so much worth while.

Robert Schumann's Wedding Anniversary Gift

The wonderful happiness in which Clara and Robert Schumann lived during their married life is touchingly illustrated by the following extract from Clara's diary, published in Berthold Litzmann's biography of Clara Schumann. The occasion was the fourteenth anniversary of the wedding, and Robert had prepared an elaborate gift for his wife, taking great pains to keep the nature of the gift secret.

"Can a wedding-day be kept more happily," wrote Clara, "than with a dearly loved and loving husband at one's side and six happy, well-grown children around us! My heart is full of thankfulness for all these rich blessings. May heaven preserve them to us." But the real festival was to be celebrated next day as her present had not arrived. "This," says Clara, "was something of a trial of patience for I was burning to 'crack my birthday nut' (*i. e.* at last to see his new compositions, and have them for my own). Well, I pretended to be patient."

The day at last arrived—"a glorious morning. Marvelous weather. Robert's cheerful face was really radiant." There was much mysterious movement before the two set off for a picnic, finally returning in the evening. "But the surprise was complete," we learn from Clara, when on coming back to Bilkerstrasse at five o'clock she found "a grand piano decked with flowers in the middle of the room, and behind it two ladies and two gentlemen, while at the piano itself sat Frl. Then (a pupil of Clara's, from Augsburg). The moment I entered they began to sing—and what did they sing? The very poem which Robert wrote for me thirteen years ago, when he gave me the Härtel grand, and which he had now set. And with all this I still had no inkling of the size of my present. I thought the piano had been sent from Klems just for the singing. In fact, if ever any surprise was a success, this was one. I was quite overcome with joy and fear when Robert told me the piano was to be mine—fear, because it is too big a present . . . too costly, for our circumstances . . . but all the same I do certainly want it, and Robert looked so happy when he gave me the present, that in the end the fear was conquered by the joy. But what I found lying on the piano gave me a feeling akin to sadness: for it was too much happiness. There were the fruits of his restless industry: a *Concert-Allegro*, with orchestral accompaniment, composed for me, a *Phantasie* for violin and orchestra (composed for Joachim), and the score of the *Faust* overture, with a pianoforte arrangement for two and for four hands. . . . I cannot express what I felt, but my heart was full of love and admiration for Robert, and of gratitude to heaven for the great happiness with which it overwhelms me. It may sound presumptuous, but am I not the happiest wife in the world?" In the evening when the guests had gone, they two sat together for a long time and had music, "all the new things" were tried on the new piano. Alas, this was one of the last few evenings of sublime happiness the devoted couple were to know. Already the dark clouds of insanity were gathering above Robert Schumann's head.

Department for Singers

Edited by Voice Training Experts

Singing and the General Health

By E. Ernest Hunt

Psychology and the study of suggestive therapeutics are to-day showing us how closely interwoven are the activities of the mind and the body, how an ill or depressed mental state tends to lower the vitality of the body, and conversely how a lowered physical state reacts, of necessity, upon the mental equilibrium.

In much the same way, with singing and the general health it may be noted how close is the connection of the one with the other, and how complete is the inter-dependence between the voice and physical efficiency—the one cannot be impaired or neglected without some corresponding loss on the part of the other, and on the other hand both may receive a mutual benefit from proper use and development.

That the study of singing benefits health is an admitted fact, yet the fact that the statement is generally advanced by interested parties, *e. g.*, teachers of singing, is apt to vitiate its importance in the eyes of the public; a very few minutes' consideration, however, will serve to give adequate reasons for the statement and to substantiate its accuracy.

"The Breath of Life"

The very foundation of singing is breathing; without adequate breath supply and control the singer can do nothing. The first thing, then, to be done in studying singing is to ensure a proper supply of air. This necessitates attention being given to the expansion of the lungs, and here, at the outset, we run full tilt against modern conditions.

We live in a highly artificial state nowadays; we do not have to go a-hunting for our meals, nor chase the nimble rabbit before we cook him; on the contrary, we go here, there and everywhere by tube or motor-bus, and our breathing suffers as a consequence; if, therefore, we mean to have a proper supply of air we must supply the place of those pristine activities with definite exercises to develop the lungs.

By so doing we increase the amount of oxygen which is placed at the service of the body for aerating the blood, and thus we augment the general vitality, put more "vim" and zest into our being, and increase our brain powers. Note that without food, or without drink, one would not actually die probably under a week, but without air one dies in a very few moments; it is surely quite fair to draw the obvious deduction as to the importance of fresh air.

We can of course worry along with a diminished supply of oxygen, but that is not "living;" and we can also accustom ourselves to breathing stuffy air, but that again is only getting used to poison by minute doses. A sparrow placed under a bell glass, where no fresh air can reach it, may live for three or four hours, but if at the end of the second hour a second sparrow be introduced to breathe the vitiated air it will only live a few minutes, showing that the first sparrow "got used to it," but that it was nevertheless breathing poison. So too we can "get used to" many things that are not good.

A Delicate Matter

Men breathe better, as a rule, than women; for the clothing of women (and especially the corset which most of them wear) is against all free expansion of the lungs.

Every lady's corset, I am aware, is quite loose, or at least that is a fiction to which we take off our hats, and vow we believe it, but if a properly expanding chest is to give us an increase of say four inches at each inflation (as lungs will do), I fail to see how any corset is going to allow of that, and still "mould the figure" (I think my technical term is correct!)

For my part I often wonder if the "new curve" is an improvement on the old one, and whether both are guaranteed better than the one Nature made. But this is by the way; my only point, as a voice trainer, is to insist upon the necessity of adequate expansion.

When this is acquired, colds cease to trouble, and a thousand minor troubles are at rest.

Throat Dangers

The throat will also be strengthened by proper use, and should become one of the strongest parts of the body. If, when singing lessons are begun, throats begin to get tired, or sore, or easily susceptible to colds, then these, the earliest danger signals of a wrong method of voice-use should be most carefully marked, for if they are disregarded and the error is continued quite serious results may very easily ensue.

That the training of a voice should so often be entrusted to a teacher of no special knowledge of, or qualification in the subject is nothing less than a calamity. If a pupil is taught the piano badly then it means that the playing suffers, but if a pupil is taught to sing incorrectly it does not unfortunately stop there, it means that the throat is being ill-used and weakened, and is acquiring an irritated and inflamed condition. Tinctures, gargles and lozenges cannot cure this, and the doctor will only advise rest and possibly inhalations, but this is only treating the symptoms; the cause is wrong "production," and the rectification of this is the only remedy.

Therefore do not disregard preliminary warnings, for proper singing should only be productive of good; and I maintain that not only will the lungs be developed and strengthened, and the throat become strong and hardy by singing work, but also that the general vitality and activity will be improved and augmented, and at the same time the various mental processes will be stimulated.

General Vitality and the Voice

But now there is another aspect from which we may look at the subject, and that is in considering how far attention to the general health will render the voice a more efficient instrument.

The machinery of the throat, though extremely strong and capable of withstanding great force in the correct direction and manner, is yet exceedingly delicate, and is liable to show in use the effects of even a small lowering of the general vitality. We cannot sing if we are physically tired, or if our general health is not up to the mark, for even a slight disturbance will show its effects in the voice, while it may be insufficient to cause any other physical manifestation.

We cannot sing immediately after meals for we have only a certain amount of nervous energy at command, and if it is concentrated upon the voice, the digestion will suffer; and, *vice versa* we cannot sing if we suffer from indigestion, or constipation, or any of the minor illnesses that impair our efficiency.

Three Plain Questions

Where a voice, without any obvious cause, is not making a satisfactory showing I have three stock questions which practically meet all usual cases. The first is, *Have you been doing the breathing exercises?* If the pupil survives that I ask, *Have you had any indigestion?* And if neither of those two questions show the cause, I then ask, *What time did you go to bed last night?* I nearly always find that one or other of these three questions explains the matter. If a person has been up late at a dance the night before, or has had insufficient sleep, that is quite sufficient to put the voice off its best.

The voice is a delicate barometer of the general health, and therefore one must at all costs attend to this. Constipation is the root of more than half our ills, and must be avoided at all costs, not by medicines, but by breathing exercises, physical exercises, rational diet, and a sufficiency of water drinking. With this will disappear in all probability that modern bugbear indigestion.

Then, if the nerves and bodily functions have a plentiful supply of oxygen supplied to the blood through the lungs, and the internal machinery is kept in good working order by natural means, the voice will have been given every chance to do its best work as a servant of the mind and soul. It is folly to consider the voice simply as a voice—one might just as well consider the teeth simply as ivories. We have learnt how much our health depends upon our teeth, and we therefore wisely pay due attention to their good order, and similarly we must consider the voice as one of our natural means of expression, as an integral part of our bodies, and as such intimately concerned with the welfare of the whole body.

No Coddling!

There is no need to exaggerate the importance of the voice, nor to coddle up the throat and live in a continual state of fright of catching cold; we ought to remember that our human mechanism is the most beautiful and the most perfect and reliable that the world has yet seen, and that if we use it rationally the whole body, voice and all, will serve its purpose and ourselves admirably. The body only needs wholesome food and commonsense treatment, and does not desire to be fed upon cough lozenges or patent throat pastilles, nor to be surrounded by mufflers by day and hot-water bottles by night—we were meant to be well, strong, and efficient, and unless we transgress Nature's laws, so we shall be.

I say therefore, in conclusion, that singing and breathing of themselves improve the health; but further, that we find that our desire to sing exacts from us a high state of physical fitness, and, by insisting upon a rational *régime*, conduces in a double way to the raising of our standard of general health. And this I maintain is not least among the many benefits that are derived from the study of singing.—*The Music Student* (London).

Wagner's Goal in Opera

Wagner has told very definitely indeed just what he strove to do in developing his music dramas and the instance of a creative worker setting about an artistic task with deliberate aim is so rare that it is extremely interesting. Probably no higher example of the art idealist could be found. To him his work was not merely the exercise of a kind of artistic function, but rather a well-designed mission to help mankind for all time by elevating the drama and all that pertains to the drama.

In his *Art and Revolution* he states the condition of the drama of his time. It is not difficult to see that this must have had a deep and significant influence upon all that he did:—

"We can by no means recognize in our theatrical art the genuine drama; that one, indivisible, supreme creation of the mind of man. Our theatre merely offers the convenient locale for the tempting exhibition of the heterogeneous wares of art manufacture. How incapable is our stage to gather up each branch of art in its highest and most perfect expression—the drama—it shows at once in its division into the two opposing classes, play and opera; whereby the idealizing influence of music is forbidden to the play and the opera is forestalled of the living heart and lofty purpose of actual drama. Thus, on the one hand, the spoken play can never, with but few exceptions, lift itself up to the ideal plight of poetry; but, for very reason of the poverty of its means of utterance—to say nothing of the demoralizing influence of our public life—must fall from height to depth, from the warm atmosphere of passion to the cold element of intrigue. On the other hand, the opera becomes a chaos of sensuous impression, jostling one another without rhyme or reason, from which each one may choose at will what pleases best his fancy; here the alluring movements of a dancer, there the bravura passage of a singer; here the dazzling effect of a triumph of the scene painter, there the astounding efforts of a vulcan of the orchestra."

Mouth Position

Advice to a Young Teacher

By Alexander Henneman

March 1st, 1916

My Dear Master: *A pupil of mine has been criticized on the position of the mouth, one claiming it is too open, the other, that it is not open enough. Please give me the exact position.*

A Standard

My Dear Teacher: A measurable standard is out of the question, as is a definite size of opening for any one tone. The character of the vowel sound will modify every position and the opening, though small on extreme low tones and wide on high tones will be continually altering to accommodate the different vowel sounds; aye, be ever changing for the expressive coloring of each vowel sound. For example: try to hold the same position of the mouth while you slowly sing ah-ee on a tone. You will find that ee demands a much smaller opening than ah.

For very low tones on the sound *ah* the mouth is not open very wide. The space between the teeth is not much more than the thickness of a lead pencil. As you sing higher the mouth opens more and more until on the final high tones it is open very wide. Here is the explanation: The low and middle tones must be reformed and re-enforced in the mouth. A wide opening between the teeth would let out these imperfectly made tones without giving them vibrancy. This latter they have not, owing to the relaxed condition of the soft palate, the pillars of the tonsils, in fact, the softness and looseness of the entire back mouth.

Extreme High Tones

On extreme high tones all this is changed. The soft palate is drawn upward so tightly that the uvula is drawn entirely into the palate, while the sides of the back mouth are as taut as a bowstring. As the high tone leaves the throat it is almost fully formed and must not be suppressed by a small mouth opening, but must have free play in coming out. There is another important thing and that is that high tones cannot be easily made with the mouth in a more or less closed position. There arises within the larynx a condition that prevents the high tension of the chords, when the chin is not fully relaxed and dropped low. On low tones this position of the chin is unnecessary as you can discover for yourself. You will find it impossible to produce good low tones with the mouth wide open. You see therefore how it is possible for two persons to give contradictory advice on the same point. Each one of the critics has some definite size of mouth opening. The first critic, observing the mouth on low tones, finds the position too closed; the second critic, observing the position on high tones, insists it is too open. Both critics demand an opening that is correct on middle tones. They are looking only, not listening and looking. If they exercised both the functions of ear and eye, they would note that the opening of the mouth changes with the pitch of the tones.

Concept the Guide

Your guide therefore after all is the concept of the tone. The eye can only give roughly the estimate of the opening. More than this, for each individual, an allowance must be made to accommodate the difference in the formation of the entire vocal organ, which in no two persons is alike. As each mouth is different from all other mouths, in size, formation and construction, therefore to get similar results it is evident that each singer modifies the position of the mouth in order to get the same tone quality or effect. Yet dissimilar vocal organs can both produce the same tone. In this case, one with, say a small throat, might enlarge the mouth opening and thus get the exact tone quality that the other, with a larger throat, gets without altering the "vocal tube" at all.

To give you therefore an exact position is impossible. As there are many vowel sounds, so there will be many mouth-forms to bring them about. Observe the position on great singers (not on amateurs) and you will find these statements verified.

* * * * * *

Dear Master: *I have applied your instructions contained in the last letter, but find that some students do not seem able to open the mouth. Now what is wrong?*

My Dear Teacher: Rigidity, that bane of the vocalist, afflicts your students. For the singer there is no evil like unto this evil. Loosen the chin, first and foremost. Use syllables with consonants that will enable you to move the chin, such as na, na; ma, ma; la, la; etc. It will not harm if this movement is overdone at first. Advise the students to practice opening the mouth at odd times in the day in order to get the chin flexible and make it obedient to the mind. One thing I must impress upon you—never allow the pupil to open the mouth before a mirror and then sing while holding it so. These movements without sound must be looked upon as voice calisthenics.

Voice Calisthenics

But with these assumed and observed positions, singing must never be done. This is a great temptation for the student, who seeing a good position in the mirror believes that to sing while in that position must be the correct thing; in fact a simple way out of the difficulty. But that is the worst he possibly could do. When singing, the position must be *the result of the tone produced*. In other words, the concept, that is the thought of the tone that is to be produced, must and will instinctively shape throat and mouth correctly. To arbitrarily adjust the form by sight will positively tighten some muscles, when by the other process, all muscles fall into the form that will produce the desired effect. They do this easily and naturally, unless conscious adjustment is attempted.

Conscious Adjustment

This conscious adjustment must always necessarily be faulty owing to the complexity of the act, and the many involuntary muscles that are beyond any direct control of the will. A child learns to form a new word, without ever consciously molding the speech organ, simply through the desire to produce the picture (concept) of the word in the mind. This aspiration, this wish to speak the word, is the power that moves the complex speech mechanism and produces the word; not the knowledge of anatomy. The entire phonating and articulating organ shapes itself instinctively to produce *audibly* what the child has *mentally* conceived. To try to teach the child how to hold the lips, the tongue, etc., would be considered the height of folly. But in singing just that is only too often attempted. The *desire* to reproduce a certain effect, first mentally conceived, will *instinctively* bring about the correct position and action. Our work is not how to shape for the sound, but how to conceive the correct tone; next how to make the instrument so

flexible and obedient, that the mental impress can act freely upon it; and lastly so to concentrate on the nature of the sound, that the singer positively knows what sound quality he is striving for.

The conscious adjustment of a hidden mechanism, the larger part of which is composed of involuntary and semi-voluntary members, is a haphazard process that cannot be intelligently applied. Nor is this application of much value except to give an idea in a general way of the positions of the lips, teeth, tongue and throat on some open shaped vowel sounds. This is but a minor part of the act of tone production, and even that as we have seen can never be definitely gauged.

When the chin has been made loose and limber by "toneless voice calisthenics" and the tone quality is carefully listened to, the positions slip in correctly of themselves. If the tone quality or pitch demands a wide mouth the tone picture in the mind will poise the instrument for this position and do it instinctively. What is most important is the need of flexibility of the whole organ, so that the mind, projecting the thought force into the vocal instrument will find the latter susceptible and obedient. Practice accomplishes this. Practice for gaining a correct and clear concept in the mind, and practice for acquiring flexibility and response within the instrument.

A Fundamental Law

The real power is the mental impress, known as the *concept*. Pin your faith on that! Apply this principle to all phases of your art and you will not go wrong. Furthermore, those of your pupils who grasp and consistently apply this fact will succeed. It is the fundamental law of all human achievement.

A Word About Tonsillectomy

By C. Hilton-Turvey

We hear now and then of singers having the tonsils cut out, on the ground that such an operation improves the voice. I have read a great many screeds on the subject, but I have yet to know of anyone, either of the medical profession or of the laity mooting the point that to my thinking is the salient one against the operation. It is this: Whenever the tissues are deeply cut into, by injury or by inflammation, there grows up with the wound as it heals, what is known as "scar tissue." This tissue is more fibrous than the original fabric, and considerably less elastic. Also, it is apt, in forming, to draw the healthy flesh of the surrounding parts out of place—inclining to one side or another.

We cannot doubt that this change takes place in the throat after the operation of tonsillectomy. Now the "freshness" in the voice of a singer depends largely upon the flexibility of the throat. As a matter of fact, "old voice" is the pathological changes that lessen such flexibility, affecting not only the "blend" of the resonances, but the east and sureness of the mechanism of pitch. When age brings on "old voice" we recognize it at once. The singing sounds "cracked", devoid of the natural vibrance of youth, hollow, and off the pitch. Even then, by proper exercises of the vocal organ, the voice can be freshened, till one listening and not seeing the singer, would not know it was an elderly bird pouring out a flood of springtime song. But when such stiffening of the throat takes place as the result of an operation, it is beyond remedy. And in all the cases of which the writer is cognizant, the result approximates "old voice," no matter how young is the singer. True, it gives a larger space, but the flexibility of the young muscle has departed forever. Far better, it would seem, than this dubious operation, would be rational treatment of the condition of enlarged tonsils—treatment both systemic and local. The cutting of the tonsil is the lazy way of avoiding the tedium of lengthy treatment for a radical cure of the difficulty. I often think it is fortunate that our noses occupy so prominent a place in our faces, else the doctors would amputate varying bits of them every time we came down with a cold in the head!

Physical Endurance Required of the Opera Singer

Those who know Marguerite only through reading *Faust*, and think of her as a frail but lovely woman, typifying all that the poet's fancy may suggest by way of feminine grace, are usually not a little disappointed on going to the opera for the first time. For it cannot be denied that the average prima donna is apt to be, shall we say, statuesque. Success in opera is not usually won or successfully maintained by those who are weak either in body or in spirit. It is dependent quite as much upon main strength as it is on vocal and dramatic technic. This is why one has to put up with such little incongruities as occur in, say, *La Bohème*, wherein the rôle of the consumptive and wasted Mimi is all too often undertaken by some robust and Amazonian soprano obviously in full enjoyment of the rudest health and lung power.

Any vocal student not enjoying great staying power, not able to resist the draughts and discomforts so prevalent behind the magic scenes had better give up all hope of an operatic career. This does not mean, of course, that one has to be as strong as Lablache, the great bassohuffo, who, in singing the rôle of Leporello in Mozart's *Don Giovanni*, would pick up the wriggling Masetto, and carry him, though a full-sized man, off the stage under his arm apparently without the slightest effort.

Suggestions for Singers

By George Chadwick Stock

Develop the easy range of the voice first, then the upper and lower ends step by step.

Old singers need advice, young singers need experience, some teachers need both.

The instruction that counts is what you put into practice, not what you remember.

The parents of right breathing are nature and common sense, and where there is trouble with the breathing, it will be found that nature is paying alimony.

You are either singing right or wrong. If wrong you go back, if right you advance. There is no waiting station for singers.

We cannot safely alter the physical structure and form of the larynx by a hair's breadth. It must be trained and strengthened as we find it.

A tone in quality and expression never rises higher than its source.

Every new pupil is a new problem, not an old method.

Many who sing are not really singers, while many who do not really are.

To Improve the American Voice

By Richard Wood Cone

We have as a nation won an unenviable reputation for the disagreeable tones of our voice. This reputation, however it may be deplored, is surely in part deserved, since no observer can fail to notice the discordant sounds which are so common among us. Our spoken language is mangled and distorted continually by the careless, harsh or screaming tones in which thought is communicated; in short the American voice is sadly out of tune. Let it be understood that when we speak or sing we play upon the vocal instrument; not with hands or feet; but with lips, tongue and jaw, and unless we play with the right action of these muscles the result will be a jangling discord. When we consider the vast amount of work demanded of this instrument our helplessness without it, its immense scope for rendering service to mankind, it seems amazing that so little thought or attention has been given to its culture. We are to-day largely in ignorance of the proper training of the organ upon which so much of the success or failure in life depends.

Voice and Climate

A first and favorite excuse for all our vocal disabilities is the climate, with its extreme and frequent changes. For my own part I consider this without foundation, for people of still more trying climates speak with far more sweetness of tone and suffer less from difficulties of the vocal mechanism than we; thus proving the fallacy of the excuse. On the contrary, many conditions attributed to climate are easily proved to be due to abuse of the vocal organs.

Again, the nervous temperament and supersensitiveness of our people are imputed as cause for the high pitch which is so often heard, especially among women; also the hurry and rush of business, the crowding and pushing noticeable in all fields—professional, commercial and industrial—are mentioned as excuse for the nerve-tiring voices. But even if this be granted it is demonstrable that the American voice may be made quite as musical as that of other nations. Indeed, a little thought may convince you that to our present misuse of the organs of speech is distinctly traceable much nervous irritation and bodily exhaustion; also catarrhal affections. On the other hand, it should not be forgotten that control of one's voice is control of one's self; there is a definite ethical relation between voice and temperament which, under proper guidance, is most advantageous.

Train the Children

Our children are not taught to use the voice properly, hence an unnatural muscular effort is made for both speaking and singing, and this is the beginning of the false intonation resulting in the typical "American Voice." This then is where we should begin the work of reform with the children in the schools and at home. Such instruction is productive of better results if begun in youth, for at this plastic period the throat and ear are more easily trained and children are quick to grasp a simple truth.

It is, however, comes back to the simple fact, before mentioned, our need of enlightenment as to the principles of tone production. There is but one standard for tone quality in speech, that of music which includes key, pitch and the harmonic blending of vowel forms. Voice is vibrated breath, controlled by the vocal cords in the resonance cavities of the head and chest. Therefore vocalized breath should be the same in quality (that is pure tone) whether used in song or speech, the simple difference being that in singing we are confined to definite notes and intervals, and in speaking we give expression by inflections.

The voice should be purely pulmonic, this being its natural quality attained when there is absolute freedom of the vocal muscles. In this pulmonic, or breath voice, one may speak indefinitely without any sense of fatigue or hoarseness, and with it the most delicate shadings of sentiment may be expressed. We cannot fairly estimate the possibilities and results of a good speaking voice; they are too far reaching.—*Boston Evening Transcript.*

Tamburini, Basso-Soprano

Opera singers of to-day take their art very seriously. It is perhaps as well, for not many of those before the public in these times would be ready to display the versatility which once enabled Tamburini to turn disaster into brilliant success. Tamburini possessed a deep and sonorous bass. He was singing at one time in Palermo during a carnival. The theatre was full of happy people bent on enjoying themselves regardless of the music. Tamburini's attempts to make himself heard were all in vain until he suddenly commenced to sing in a shrill falsetto voice that made itself heard high above the uproar. The crowd was delighted. When the prima donna came on, however, the audience received her with such hilarity that she incontinently fled and refused to return. The manager was in despair. No prima donna, no opera. No opera, a riot.

Tamburini saved the day. Seizing as much as he could find of the soprano's costume, he donned it rapidly and triumphantly returned to the stage. He sang the soprano's part with the utmost fervor amid uproarious enthusiasm. He even sang a duet alternating his falsetto with his bass voice. In response to the plaudits of the audience he capped this achievement by executing a spirited dance with the *corps de ballet.*

The Break in the Voice

THE break in the voice which accounts for the different "registers" over which voice teachers disagree with such unanimity, is not confined to the human vocal organ, if Grove's Dictionary is to be believed. Birds and nearly all animals, we read, with the exception perhaps of fish, have their voice-registers, not all so musical as the human voice, but subject to the same laws. When a bull bellows, the "break" or change from chest-voice to falsetto is distinctly heard. In the neighing of a horse the change is usually from falsetto to chest. in the crowing of a cock the two registers are plainly perceivable, as in the barking of dogs.

Department for Organists

The Resources of a Small Organ

By William Reed

One of the most satisfying recitals I ever attended was played by an eminent organist on a two-manual instrument possessing some seventeen speaking-stops. Not only was the performance an exposition of clean, honest organ-playing, but especially a notable object-lesson in the possibilities of effects obtainable with limited means. The latter point was illustrated mainly in the treatment of several arrangements orginally designed for a three-manual organ equipped with the usual accessories. The result, however, was such that all required effects were sufficiently well represented, and, moreover, with comparative ease.

The resourceful organs now generally available plainly suggests a large number of legitimate (and other) combinations. On the other hand, when an organist is called on to perform on a small organ, he finds his ingenuity taxed in order to make the most, or even something, of what is before him. The result is not always a success.

A Division System

By way of minimizing this difficulty, a divisional system needs, first of all, to be considered, based on some such general and particular principles as the following:

Eight-foot foundation-effects on separated and combined manuals.
String-registers complete or individually combined.
Four-foot and eight-foot flutes.
Swell reeds alone, if well in tune.
Eight-foot and four-foot flue registers with swell reeds (one or two), the manuals separated or combined.
Strings and flutes.
Strings, flutes and reeds combined in different ways.
Pedal couplers (with and without sixteen-foot) to different manual registers, for the purpose of solo or particular effects.

The free use of "thumbing" and "overlapping." In all of which must, of course, be included facility in a mental survey of registrative arrangements, also dexterity of manipulation.

Should a small organ posssess a well-voiced clarinet, this can be combined with 4-foot and 8-foot flutes, on either manual, in such manner as to produce certain orchestral colorings.

To these *Sub-* and *Super-octave* couplers will add others. Substituted effects may, however, be obtained by *Solo* or *Chord-Playing* an octave above (or below) on manuals combined or separated. (Chord-Playing at an octave *below* is seldom desirable. Considered as a *resource*, it may prove of occasional use.)

Another quasi-orchestral suggestion is found in the combination of a mellow eight-foot flute (Gt) with a Oboe (Sw).

Typical Choir-Organ effects are obtained on either the *Gt* or *Sw*, the latter being at first fixed partially or fully open, according to the registers used and the tonal volume required. *Gt* and *Sw* may be combined for this purpose, provided that the general voicing of the registers is sufficiently balanced.

Again, it is best that the pedal registers be not heard constantly, but reserved for the more necessary and heavier purposes, their use being the more effective when employed in a strictly fundamental or orchestral sense. This restriction—an important consideration—is often overlooked, more especially in the department of accompaniment, and, in reality, applies in a proportionate degree to the use of the pedal registers in small and large organs alike.

The Art of Contrast

Another point worthy of note is that, for the sake of variety, it is undesirable to contrast like with like in the performance of responsive passages, although a proper dynamic balance should be preserved. This principle corresponds in its way with that of orchestral use, and is a safe one to follow, even when exploiting the limitations of a small organ.

In all the foregoing natural aptitude is, of course, a valuable asset. But experience and patient effort in a system on the lines sketched will often disclose possibilities, previously unsuspected, in the matter of effects perfectly legitimate in themselves. Moreover, the subject will be found both useful and fascinating by those especially whose wrok is mostly done on a small organ and who cannot afford to despise the day of small things.

Concerning the Prelude

By William E. Warner, A.R.C.O.

Few organists make the most of their opportunities with the opening voluntary, although it is one of those details where a little care and forethought are most amply rewarded. A beautiful and appropriate prelude is a great gain to any service. Much of the indifferent and slipshod playing is the result of a lack of care rather than of ability.

In many churches it is the custom for the organist to play for only a very brief period before the commencement of service. In such cases it is often most satisfactory to extemporize a short prelude, using for a theme some phrase from a hymn-tune or anthem coming later on in the service. It should have definite character and show musicianship, and not be that aimless wandering about the keyboard which is often miscalled extemporization.

When it is usual to play for a longer time it is generally best to choose some suitable composition, and having previously timed it, to commence sufficiently early to allow of finishing it just when service is about to begin. The character of the service should be taken into account—whether penitential, praise, or intercession. The key of the voluntary should not be too far removed from that of the opening hymn. A prelude in, say, E, followed by a hymn in B flat is not altogether a happy way of commencing a service. Such an occurrence can easily be avoided, either by transposition of the tune into a suitable, nearly-related key, or by selecting another piece.

There is an abundance of material from which to select suitable voluntaries. The slow movements from the organ sonatas of Rheinberger, Merkel and Mendelssohn are ideal. So are most of the soft pieces by Guilmant and Henry Smart. The music of S. S. Wesley and other composers of the old English school does not deserve the neglect which is often thought sufficient for it. Many living composers also have written music which is quite suitable for the purpose.

Although original organ music should be used on most occasions, there are times when arrangements of airs and choruses from oratorios, or of slow movements from well-known classical sonatas and symphonies can be played with advantage. Being familiar to many of the congregation they will be sure of appreciation. Operatic excerpts and arrangements of popular sacred and secular songs should be banned altogether; they have their place, but it is not here, although unfortunately such things are perpetrated by some organists. A true musician will always endeavor to make his prelude fittingly introduce the service which is to follow.

Hints on Hymn Playing for Young Organ Students

By Mary Richart

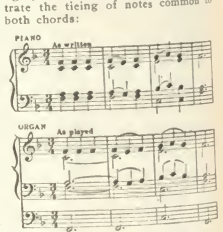
The young organ student should, above all things, study to be a good hymn player, for it is his first duty to a congregation. He should remember that while few in the congregation may be able to pass critical judgment on his Prelude and Postlude, the most humble will know whether he is or is not a good hymn player and will judge him accordingly.

When I decided to become an organist I had never played a hymn. I expected to have hymn playing come in as a part of my regular lesson, but as the short lesson time seemed always to go on pedal and manual technic, etudes and pieces, and I never reached the hymn playing. In about six months I saw that I must do my hymn work alone. To this end I purchased a good hymnal and began to work on the first three hymns, which I practiced a half hour daily for a week, the next week taking three more, and so on through the book. My Sunday evenings I spent at the different churches, listening particularly to the hymn playing, noticing how the hymn was "given out," how it was accompanied, and trying to fathom the registration.

A beginner should practice the hymns with the metronome, for the time and rhythm should be metronomic in evenness throughout. On the whole, hymns seem to be sung faster than they used to be. But one must use judgment as to *tempo*, as some hymns sound best when played in a dignified, solemn manner, while others require a more joyous *tempo*. I always try to "give out" the hymn in exactly the *tempo* I think it should be sung, and then if my congregation seems inclined to drag I prefer to drag with it rather than be a note or two in advance all the way through as is sometimes the case.

Give out the hymn on a soft Swell combination, coupled to Great, drop hands to the Great and on the exact rhythmic beat start the full hymn accompaniment on the Great. Do not change registration during the hymn, for the hymn accompaniment is not to show off the organ, or the organist, but is to assist the congregation in singing the hymns in as worshipful and quiet a manner as possible. After this method of giving out and accompanying is thoroughly mastered there will be other methods to be learned, such as giving out the soprano on a solo stop, the tenor and alto on another manuel, the bass on the pedals, and other ways too numerous to give here.

Be careful not to make your hymn playing "choppy." To prevent this play the four voices as *legato* as possible, and tie all notes repeated in the next chord, except the repeated soprano notes, which should always be articulated. These tied notes should not, however, be held from one phrase into another, for one of the earmarks of a good hymn player is clear phrasing. So do not run phrases together, but make the end of each phrase distinct though not staccato. The following phrase from *Hursley* will illustrate the tieing of notes common to both chords:



When the hymn is given out on the Vox Humana there seems to be a strong inclination to play it too slow, which, while beautiful as a solo effect, makes the singing following very much on the "drag." By all means give out the hymn on the Vox Humana occasionally, because most congregations expect it, but give it at the *right tempo*. The same applies with even more force to the giving out of hymns on the chimes, as the chimes sound "clangy" if played in proper hymn *tempo*. For this reason I prefer never to give out a hymn on the chimes. A word as to the closing chord. This should be played on the Great by the right-hand, the left-hand instantly duplicating it on the soft Swell combination, the right-hand removed and the Swell pedal closed.

Tempo in Hymn-Singing

By William Reed

The speed-rate at which hymns are to be sung should be primarily decided according to their individual sentiment. Nowadays, the tendency is to take hymns too fast, the reason usually given being that a uniformly brisk tempo stimulates a more general and hearty participation. Whether this be the result or not, it must be obvious that, if such a principle be indiscriminately applied to any and every type of hymn, the effect will be in some cases, to say at least incongruous. The differing moods of Praise, Prayer, Meditation, etc., demand careful and appropriate treatment. Premising that no tempo should be adopted which interferes with a proper enunciation of the words, other points for consideration will follow. Among these are: The harmonic structure of the tune, time and rhythm, length of stanza. The first of these means either (1) smooth, diatonic writing, which contains easily-vocal intervals in the different parts, or (2) frequent changes of a chromatic nature in the harmony, together with awkward melodic intervals.

In the latter case, a too-rapid tempo produces a confused effect, owing to the constantly changing harmonic basis which, more especially in combination with the words sung, is not given time for due appreciation by the ear. On the other hand, a tune which is straightforwardly harmonized and contains some repeated chords will not suffer as music, whether sung fast or slowly. That the sentiment of a hymn is affected by the tempo adopted in its singing is undeniable. To sing *Onward Christian Soldiers*, or *Fight the Good Fight* briskly is appropriate and inspiring. But to treat *I Heard the Voice of Jesus Say*, or *Come unto Me, Ye Weary*, in a precisely similar manner causes a grotesque, not to say an irreverent effect. Yet, as we all know, such mistakes are not uncommon.

It is, of course, easily possible to go to the other extreme and over-sentimentalize a devotional hymn by languid singing. This is, in its way, equally wrong. It is only by a well-judged moderation as to both rapidity and slowness that a desirable tempo is reached.

As to the lesser considerations of time, rhythm and length of a stanza, without care, the two former may combine to assume opposite effects. Thus, a tune in 3-2 time may become either trivial or drawling, while one in 4-2 may result jerkily or in a mechanical listlessness.

Short stanzas do not always bear rapid singing, owing to frequent musical repetition. Something, however, depends on the tune. Some hymnals include metronomic indications. These, general rather than particular, should be carefully considered by the organist, since it is he upon whom devolves the duty of setting the pace. Applied with judgment, such indications will assist him in establishing an appropriate tempo which, seconded by his choir, he should persistently maintain. An experienced study of hymn-tunes in general would seem to show that of the large number extant, only a certain proportion is ideally suited to congregational use. This may, perhaps, explain the fact that in many churches the list of tunes used is a limited one. It is generally admitted, however, that the construction of a useful and appealing congregational-hymn-tune is no easy matter; quite the contrary. Hymn-tune writing stands in a class by itself; a class in which even some eminent church-musicians have failed.

It is, consequently, all the more necessary that our standard hymns and tunes be treated according to their particular appeal and in such manner as will fully accentuate their devotional purpose. If considered on the basis outlined above, hymn-singing, the people's part in divine worship, will develop results, both musical and devotional, of a nature to be generally desired.

Why the Fugue Fits the Organ

"The organ is obviously not an instrument which is capable of much expression in detail," observes Sir Hubert Parry in his *Evolution of the Art of Music*, "but it is undoubtedly capable of exercising great emotional effect upon human beings, partly through its long association with feelings which are most deeply rooted in human nature, and partly through the magnificent volume of continuous sound that it is capable of producing. The latter quality supplies in a great measure the guiding principle for its successful treatment by a composer; and the effect of the most successful works written for it, depends in great measure on the manner in which the crises of voluminous sound are managed.

"The fugue form happens to be the most perfect contrivance for the attainment of these ends. For it completely isolates the text of the discourse, which is the principal subject; and the successive entries of the parts necessarily make a gradual increase of general sonority. Looking at fugue from the sensational side, the human creature is made to go through successive states of tension and relaxation; and the perfection of a great master's management lies in his power to adjust the distribution of his successive climaxes of sonority and complexity proportionately to the receptive capacities of human creatures, beginning from different points, and rising successively to different degrees of richness and fullness."

Mozart's Regard for the Organ

"There is an interesting letter of Mozart's to his father," says H. Heathcote Statham in his book, *The Organ and Its Position in Musical Art*, in which he relates how he told Stein, the pianoforte maker at Augsburg, that he should like to play upon the organ—probably an instrument of some repute in one of the Augsburg churches—and how Stein replied: 'What? Can such a man as you; such a pianist, like to play on an instrument that has no softness, no expression, no *piano*, no *forte*, but where everything goes on alike?'

"That was of no consequence, Mozart replied: 'The organ is still in my eyes and ears the king of instruments' (it must be remembered that Mozart had a special reputation as an executant on the pianoforte). And Stein running on to the same effect, Mozart said:

"'What? Do you think, Herr Stein, that I shall run about on your organ? Ah!' That must be treated in quite a different manner.'

"When they came to the church, Mozart began a prelude. Stein smiled. Then came a fugue.

"'I can now believe,' said Stein, 'that you like to play the organ, when you play in that manner.'"

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The Seventeenth Century Organ

According to Seidel's description, the seventeenth century pipe organ must have been a strange-looking object. "At this time," he tells us, "great industry and expense was bestowed upon the external decoration of the organ. The entire case was ornamented with statues, the heads of angels, vases, foliage, and even figures of animals. Sometimes the front pipes were painted with grotesque figures, and the lips of the pipes made to resemble lions' jaws. They went farther, and threw away money which might have been expended in a worthier manner, on the display of the most tasteless and absurd trick of art, degrading thereby—doubtless unintentionally—a noble instrument, intended for sacred purposes, into a *raree-show*. Among these ornaments the figures of angels played a very conspicuous part; trumpets were placed in their hands, which, by means of mechanism, could be moved to and from the mouth. Carillons (bells), too, and kettledrums were performed upon by the movable arms of angels. In the midst of this heavenly host, sometimes a gigantic angel would be exhibited hovering in a 'glory' over the organ, beating time with his baton as conductor of this super-earthly orchestra.

"Under such circumstances, the firmament, of course, could not be dispensed with. So we had wandering suns and moons, and jingling stars in motion. Even the animal kingdom was summoned to activity. Cuckoos, nightingales, and every species of bird, singing, or rather chirping, glorified the festival of Christmas, and announced to the assembled congregation the birth of the Redeemer. Eagles flapped their wings, or flew toward an artificial sun. The climax, however, of all these rarities, was the fox-tail. It was intended to frighten away from the organ all such inquisitive persons as had no business near it. Thus, when they pulled out this draw-stop, suddenly a large fox-tail flew into their faces! It was clear that by such absurd practices curiosity was much rather excited than stopped, and that all this host of moving figures, and their ridiculous jingling, disturbed meditation, excited the curiosity of the congregation, and thus disparaged the sublimity of divine service."

Help for Stiffened Fingers

By Sylvia H. Bliss

The Galelareese, a people who inhabit a district in the northern part of Halmahera, a large island in the Pacific to the west of New Guinea, have a curious method of treating stiff fingers. They believe that if your fingers become stiff in playing the one-stringed lute, the thing to do is to catch some long-legged field spiders and roast them, rubbing your fingers with the ashes. This will make fingers with the ashes. This will make your fingers as lithe and nimble as the spider's legs.

Would that the problem were as easy of solution for him who plays upon the many-stringed clavier! And yet, after all, much of the reputed stiffness is only skin deep. Of this character is the apparent inflexibility following dish-washing, sweeping, and other forms of housework with which many pianists must intersperse their practice. I think it was Beth, in Miss Alcott's *Little Women* who mourned in secret over her fingers roughened by housework. If she had taken proper care of her hands Beth could have practiced unhindered with her piano practice. Unless the fingers are naturally and incurably stiff or have become so by reason of disease or the approach of age, well-trained hands may be kept flexible. It is well to bear the yoke in early youth—the best and it may be dull yoke of scales and of exercises for arm, hand and finger. It pays magnificently and with interest for the pupil to cooperate with the teacher and if possible to advance upon the work laid down, and invent methods of attaining the feeling of freedom and mastery of the keyboard. This preparation is indispensable for the artist, and if life brings stormier and less entrancing tasks, it will be found that the results laboriously acquired will stand by one to a great extent and be kept available by a few moments' judicious practice each day.

As for stiffness of fingers—to return to the Galelareese and their spiders—this is often merely stiffness of skin. Hands which are thoroughly cleaned and dried after work, with intelligent applications to remove stain and to prevent chapping and roughness, are, if well trained, generally pliable and nimble. It is worth while to experiment until one finds the application best suited to his needs. The writer has for years used a few drops of common, rather strong vinegar to remove stains and to restore the normal *feel* of the hands after work. The odor is soon dispelled, and when the hands are well warmed the fingers are as ready for rapid playing as if an hour had been given to technical practice. A half teaspoonful of salt, rubbed like soap upon the wet hands will remove stains and leave the skin smooth. Followed by cold cream or vaseline, this is excellent. Once more—reputed stiffness of fingers is often only skin deep.

Tact in Dealing with "Committees"

Conductors of choral societies, church choirs, and other organized bodies, often wish they could dispense with the "committee" and run things their own way. The following paragraph from Dr. Henry Coward's book, *Choral Technique and Interpretation*, will perhaps help to reconcile them to the inevitable. "Is it better to work with or without a committee? I say it is better to work with and through a committee. Even when a conductor is supposed to work alone he has always a kind of informal committee. Further, autocracy always breaks down. Conductors should realize that a man is a committee-forming animal—with a strong bias towards being chairman. Therefore they should accept this fact of natural history cheerfully, and with a view to utilizing collective brains for the furtherance of artistic purposes. By a little tact this can be done. You make the bolts, the committee shoots them. As a rule committees look to the conductor for initiative; therefore all he has to do is to propose a well-thought-out idea in a courteous manner, and they, thankful that they have got someone to formulate their wishes so admirably, carry the proposition with pleasure. Tact in dealing either with choirs or committees is simply displaying a prompt sweet reasonableness."

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The Music Lover's Digest

Studying the Nervous Child

I once appearing before audiences at an early age on account of the confidence thereby created; for confidence is essential to the concert artist. As the sensitive musical nature always holds a certain shyness and a strong appreciation of responsibility in the delivery of the composer's message I should carefully observe what sort of things happened when the child grew nervous while playing for an assemblage of people.

It might be that the little pupil's hand became cold. Very well then, our task would be to discover how to play with cold hands. It might be that the child's knees shook so that the pedals could not be worked as they were when there was no feeling of nervousness. In that event a plan would have to be devised to enable the player to raise his entire leg, possibly, instead of merely the knee.

Or the memory might be affected. There are at least three kinds of memory in piano playing. The first is purely musical, in which the player knows instinctively that one note comes after another because it has to. The second is visual, in which the printed page appears continually before the pianist's mental eyes. The third is muscular, one that relies upon the fingers to proceed as they have been wont to proceed in the execution of the phrases.

Approaching the nervous problem surrounding my child pupil I should persist in the practice of summoning at call mental and mechanical means of resistance to the physical manifestations; and in time the child would conquer. By adhering to the course herein prescribed, the child, at sixteen or eighteen years of age, would be broadly equipped in expression, have a sound technic, be a ready sight-reader, have self-control in public and be well developed individually.

From that point on, for the sake of individuality, we should find it necessary to open the doors for furthering this most essential quality. By discreetly encouraging the pupil to follow what we deemed proper paths, there would come greater ability in every branch of the pianistic field. Naturally, the general education would have to be carried forward with fidelity and care, and in the end we should have, I am certain, a performer of expressiveness, of force and of character.—Harold Bauer in *"The World," (New York).*

The Day of the American Composer

To those to whom has been given ability to write down their musical inspirations we should be very thankful indeed, for what we have received from them is a priceless heritage. But, unfortunately, many persons are too prone to believe that the composers of a former day are better than those of the present, centering their hopes, nevertheless, on the composers of the future. As a matter of fact all composers of the past are not upon the same plane. Thousands of compositions have sunk into oblivion, and out of the mass only the works of certain very great minds remain in our repertoire. It is indeed painfully apparent that many a name esteemed great in my younger days is rarely seen today upon a concert program. Handel, Haydn, Mendelssohn, and even the great Beethoven himself, are being held in less esteem than formerly, saving a few of their numerous works, which cannot really be overlooked, even by a Richard Strauss. And so coming nearer to our own time we see what is happening to the works of composers but recently dead. They are, from one cause or another, being obliged to yield place and stand aside before the younger generation, which stands knocking at the door and presently enters, with its music portfolio under its arm, and demands to be heard.

Now, America is demanding to be heard, and that is all very well if it has anything to make a noise with. Undoubtedly we should encourage our own men and go out of our way to give them every opportunity of a hearing, for have they not all arisen from one stock or another that has but recently come out of the Old World? Is there not in them the same blood flowing, the same hereditary instincts speaking, the same emotions to be expressed which were set forth by their forefathers who came, let it not be forgotten, from the north? Is it to be supposed that because a man puts the ocean between himself and the land of his birth that, therefore, he and his progeny forever after have sterilized themselves, artistically speaking, through the act of migration? I cannot believe it. It may be that the stress of earning a bare subsistence under very different conditions obtaining in the New World may momentarily turn the thought away from the contemplation and production of art. But this condition will not last forever, and it is already being amply proven that America is capable of yielding a fine artistic crop just as soon as the soil is fit to grow the crop.—Daym Pinsham *in an address before the New York State Music Teachers' Association.*

The Old Plantation Songs of The Negroes

When the negro slaves were carried from Africa to America they brought with them their gift of song. Nothing else which the native African possessed, not even his sunny disposition, his ready sympathy or his ability to adapt himself to new and strange conditions, has been more useful to him in his life in America than this. When all other avenues of expression were closed to him, and when, sometimes, his burden seemed too great for him to bear, the African found a comfort and a solace in these simple and beautiful songs, which are the spontaneous utterances of his heart.

Nothing tells more truly what the negro's life in slavery was than the songs in which he succeeded, sometimes, in expressing his deepest thought and feelings. What, for example, could express more eloquently the feelings of despair which sometimes overtook the slave than these simple and expressive words:

"O Lord, O my Lord, O my good Lord!
Keep me from sinking down."

The songs which the negro sang in slavery, however, were by no means always sad. There were many joyous occasions upon which the natural happy and cheerful nature of the negro found expression in songs of a light and cheerful character. There is a difference, however, between the music of Africa and her transplanted children. There is a new note in the music which had its origin on the Southern plantations, and in this new note the sorrow and the suffering which came of serving in a strange land finds expression.

There is something in this slave music that touches the common heart of man. Everywhere that it has been heard this music has awakened a responsive chord in the minds and hearts of those who heard it.—*By the late* Booker T. Washington, *written two weeks before he died for the coming "American series" book of Albert A. van de Mark, manager.*

A Short History of International Pitch

On November 6th, 1891, a committee appointed by the Piano Manufacturers' Association of New York and vicinity adopted what is now known as the international pitch, C-517.3, A-435. Prior to this time pitch had varied much. We find Handel had a fork A-422.5 in 1751. Now in the possession of Rev. G. T. Driffield, England.

Mozart used fork in 1780, A-421.6; Wagner used a fork at Bayreuth, C-522; Patti used a fork at Covent Garden, London, C-520.5; Sankey used an organ tuned to C-522.

We find the Philharmonic Orchestra in London 1813 to 1820 used a pitch A-423.5. In 1820, Sir George Smart changed this pitch to A-433.2 in this society. This continued until 1845. At this time Sir Michael Costa became leader, and raised the pitch to A-454. The year 1814 brought a change. The pitch "A" had become so high that Sir Michael Costa while directing his orchestra one winter night when the pitch of his orchestra by the rising temperature of the room had completely run away with him, had to stop the concert, retune his instruments, and begin again.

In 1860 in Boston and vicinity there existed more than thirty standards of pitch. Chickering & Sons used a fork C-537.6, this fork largely influenced the musical pitch of Boston for a quarter of a century. Mason & Hamlin copied their fork and George Woods copied his from Mason & Hamlin. At one time Steinway & Sons used a fork A-457.5, in Baltimore a fork was used A-456.1; in Philadelphia C-547.8; in Bridgport 458.1.

In the reed organ manufacturers we find Estey, too, using C-522, Mason & Hamlin rising C-518. Low pitch has largely been used in pipe organs.

One manufacturer made 279 organs, all tuned A-435. In 1877 Richard Wagner decided over a festival in Vienna to use the fork in pitch A-455.1. In 1879 Madame Adelina Patti refused to sing unless the pitch was lowered. In 1860 the Russian government reduced the pitch to A-435. Theo. Thomas' orchestra in 1891 adopted A-435. The National Music Teachers' Association in 1889 adopted International Pitch. I might add here that the tuning fork was invented by John Shore, a serjeant trumpeter in the service of King George I, of England in 1711, and a rude fork is still in existence, C-419.5. —Howard W. Pyle in *"The Tuners' Magazine."*

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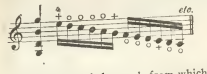
Department of Violinists

Edited by ROBERT BRAINE

Left Hand Pizzicato Scale Passages

A CORRESPONDENT wishes to know how the following passage in the trio (fourth bar) of Musin's well-known *Concert Mazurka* should be executed:



In the edition of the work from which the above passage was copied, the notes struck with the bow are indicated with a cross, and the notes to be played with left hand pizzicato with ciphers.

As the above is a typical scale passage in left hand pizzicato, and as such passages are frequently met with in solo pieces for the violin, where brilliant displays of technical virtuosity are the object, an explanation of the method of playing them will no doubt be of interest. Seeing the ciphers under some of the notes, our correspondent got the idea that the passage in sixteenth notes was a combination of artificial harmonics and left hand pizzicato. Such, however, is not the case.

In playing the descending scale passage all the fingers must be placed on the A string. The note E (produced with the fourth finger) is then struck lightly with the bow. The fourth finger is then pulled sideways from the string, twitching the string in the operation, so as to produce the note D (pizz). Each finger on down the scale is removed in the same manner, the finger slightly hooking the string, and pulling sideways so as to make the note sound pizzicato. As soon as the open A string has been produced, the first, second and third fingers are placed firmly on the D string; the note G (marked with a cross) is struck lightly with the bow, and the fingers are pulled from the string successively, in the manner as described above. After the open D has been reached, the first three fingers are placed firmly on the G string, the note C struck with the bow, and the fingers successively removed.

When played rapidly, these left hand pizzicato scale passages produce an extremely brilliant effect, and one which never fails to have a telling effect on an audience. It is extremely difficult to make scale passages of this description sound evenly, and the violinist who would make all the notes sound through a large hall must have fingers of steel and a tremendous grip on the fingerboard. The reason why it is so hard to make the pizzicato notes of these scale passages sound with much volume is because the finger twitching the string is so near the finger fixed on the fingerboard.

Where the interval between the finger stopping the note which sounds pizzicato and the finger producing the pizzicato by plucking the string is greater than a second, it is much easier, and a tone of much greater volume is produced. For instance, if the first and third fingers are placed on the fingerboard on the A string producing the tones B and D in the first position, and the note D (third finger) is struck with the bow, and the third finger then picks the string so as to produce the tone B, pizzicato, it will be found much easier than when the tones are only a whole or half a tone apart as in scale passages. Where the note struck with the bow and the note played pizzicato are only half a tone apart, it is excessively difficult to make a pizzicato note of much volume.

Many violinists playing scale passages in left hand pizzicato only "fake" them. The open strings usually sound with fair tone, but the connecting tones with very unequal volume, and some of them are almost inaudible.

The scale passage as illustrated above might have been marked more clearly, so that the average violinist would understand it better, by placing the word *arco* over the notes intended to be struck with the bow, and crosses, instead of ciphers above the notes intended to be played pizzicato. In violin music ciphers are used to indicate open strings or harmonics, and crosses to indicate left hand pizzicato.

The secret of learning to play such passages is by placing the finger which makes the tone which is to sound as a pizzicato very firmly on the fingerboard, and by developing strength in the fingers which pluck or pick the strings, so that they will make the tones sound with sufficient volume.

Any good technical exercises for developing strength in the fingers of the left hand, and giving them independence, will help greatly.

Some Tricks of Teaching 'Cello

By Gertrude Chandler Warner

When my first 'cello pupil came wigwagging down the street with his three-quarter size instrument, I was not where I ought to have been. I was behind the door watching for him. I should have been, I suppose, as I have learned to be since, pursuing my regular work in other lines up to the last minute, but I may possibly be forgiven, in that I was only twenty-one, had studied only a short time myself, and had never taught anything—not even a puppy or a Sunday-school class.

He was ten—the pupil—and he was a boy. He held his bow exactly as if it had been a meat-man's cleaver. He rested his 'cello against his crossed knees, and leaned back in his chair to secure greater comfort and relaxation in playing. I sat down daintily, placed my grand old instrument in its proper position, and toying with my bow in the correct pivot fashion (carelessly done for purposes of auto-suggestion), explained that the 'cello was called originally the Viola Di Gamba, meaning the "violin of the knees."

"That means," responded my pupil instantly, "put a gambo on each side of me fiddle!"

From this moment Thomas and I were kindred spirits. I recognized a quick friend in my meat-cleaving pupil, and he recognized in me a rather superior Taker of Jokes.

But my pupil thus introduced, let me get on to his real teaching. Given a boy who does not know his flats and sharps, his lines and his spaces, his clefs and keys—and a teacher who does—how best to transfer? I harped away for two weeks, twice a week, on the prescribed "Good deeds are ever bearing fruit," which persistently refused to bear any fruit at all. At last I said, "Thomas, please look at these letters I am writing in your book, *after* you get home, and compose a sentence of your own, each word beginning with one of these letters." And I wrote down the letter-names of first the sharp keys, then the flat.

Thomas came Monday with his shining person face and the following gems:

SHARPS — *Fine Cookies Go Down Awfully Easy.*

FLATS—*Boys Eating 'Artily Do Good 'Celling.*

He assured me that he could remember that 'celling meant 'cello-playing, if I would consent to let it stand, and that he knew that "heartily" should begin with an H, but this could be very English for orthographic reasons. I let them stand.

And did he remember? Of course he did. He will remember his sharps and flats to his dying day—not necessarily because we spent many delightful moments cutting out paper cookies and pictures of boys wholesomely attacking advertised viands—but because he made up both ideas himself.

Thomas' directions for practicing his first lesson were written on a square of pink paper. His second lesson on a blue one, and his third on lavender. When I saw this irresponsible, happy-go-lucky, ball-playing boy look over his stern rules, calling them his "pink lesson" or his "green one," and gazing raptly on the rest of the rainbow pile on my music-cabinet, it led me to the conviction that his love for his sweet instrument was due largely to color-influence. To test my conviction, I tried writing his lessons on half sheets of writing-paper. He promptly lost them and did not practice at all for ten days.

The child who does not practice a Copenhagen blue lesson more faithfully than a 3-cent terra-cotta notebook one (with 150 more exactly like it), is not likely to be musicianly, anyway.

My real "coup" in his teaching consisted of a promise to take his picture when his position suited me, and became automatic. He saw the justice of the case, when I showed him that a picture of a poor pupil would not reflect much credit on his teacher. And he worked for the photograph just as I myself work for the "drop-a-pin" moment in a concert program.

The beauty of these dodges is that they work with far older pupils about as well. A bored fifteen-year-old High School girl will cast grateful glances at you when you bring out black cardboard notes and fascinating tiny sharps and flats, with which to write scales. They all like to have their pictures taken. They all like to play the "teacher's part." They love to slide before they can slide. And they practice vibrato quite faithfully on the sly, anyway, so why not supervise it yourself?

I make them all look in the glass. Very soon they begin to sprawl less. I blindfold them with a sweet-smelling silk handkerchief and play them majors and minors on the piano—and thirds and sevenths, and broken chords and octaves, and let them guess. Not that they would peek without the blind, but it is more exciting; it resembles a game. I print a single note on each of sixteen cards and hand them rapidly to my pupil, letting him tell as quickly as possible the letter of the note. Then I shuffle them, and he tells me the correct finger to use. If I do not shuffle them enough he admonishes me. After a few times we use a stop-watch and note the record each week on the lesson sheet. Thomas, my joy, has brought a record of 45 seconds for 16 notes down to 13 seconds in seven weeks. No one is prouder of that record than Thomas.

Lastly, I possessed the temerity to get my seven pupils and myself into one room at the same time. Seven 'cellists, not one beyond the first position, perhaps represents to the trained ear an unbearable possibility. But it was not so. They had all practiced separately at their lessons. There was a delightful flutter, a jumble of cases, corduroy, felt and waterproofing, a great settling of spider-legged stands, and an orgy of tuning. Only one of the seven children had ever tuned in company with others. I confess I never enjoyed the musical atmosphere more. And then we began—muted at first—with no piano, and two 'cellos to each part—to play *Softly now the light of day*, to its only proper setting—*Seymour*. Can you imagine five children out of seven with tears in their eyes caused by their own music? We played *Federal Street* and *A mighty fortress is our God* unmuted. Then we stopped. I want no child's nervous-prostration laid at my door.

The significant fact of the situation was this: not one of the children could play well, but every one received for the first time an idea of his possibilities. He had experienced a musical atmosphere. He saw what he was striving for. And the last grand test of true inspiration—every last one went straight home, and *practiced*.

Buying a Violin

By Geo. J. Heckman

THE choice of a violin is one of the hardest tasks an intending purchaser can undertake. It can be safely said that the majority of amateurs and students are not qualified to judge of violin tone because of their immaturity of ear development and lack of experience. They are often attracted by a violin which to a more cultivated ear sounds far from satisfactory, and as their own musical judgment ripens they greatly regret having purchased it. The best thing for the neophyte to do, therefore, is to seek the unbiased advice of a trained musician or violin expert.

Professional violinists usually have some ideal tone in mind which they look for in a violin, and strive to get a violin possessing a tone as near that ideal as they can purchase with the funds available. This ideal of tone is apt to vary, however, with the purpose for which the violin is needed—solo, orchestra, dance work, etc. It is a well-known fact that no two violins are alike. Nevertheless, there are certain characteristics which distinguish good instruments from bad, and these diversified qualities may be generally classified as follows:

Qualities Found in Good Violins.	Qualities Found in Inferior Violins.
Smooth	Rough
Mellow	Scratchy
Rich	Poor
Even	Sallow
Deep	Mutey
Soft	Dull
Loud	Hard
Full	Metallic
Brilliant	Nasal
Fluty	Woody
Balance	Woolly
Liquid	Tubby
Harsh	

One seldom finds a good violin which combines all of the good qualities here mentioned and has none of the bad ones. It will generally be found that one or other of these characteristics is predominant. It is this circumstance which helps the violinist with a definite ideal of violin tone to make a wise selection.

Another factor that enters into the matter of purchase of a violin is the shape and size of the violinist's hands and arms. Beginners are often severely handicapped by a violin that does not have the proper "feel" or "reach." This means, of course, that it is not suited to their special physical needs. Beginners and neophytes are also apt to be misled by the appearance of an instrument. A highly varnished "stock" violin may be very attractive to the eye, but if it is ill-adapted to the purchaser's needs or lacking in good tone-qualities, it had better remain on the dealer's shelf. On the other hand, a rightly selected violin will not only sound better, but will lessen the drudgery of practice; it will therefore be seen that the help of a reliable teacher or expert may be regarded as essential.

Phantom Violin Practice

IT IS so difficult to teach the principles of time to violin pupils, especially beginners and pupils of poor talent, that any little aid to this end is welcomed by the teacher. The principal difficulty is of course to get the proper conception of the time values of the notes in the composition being played, into the mind of the pupil. What the mind clearly conceives, the fingers and bow arm soon learn to execute. An excellent plan in the earlier stages of violin playing, when the pupil is struggling with elementary time values, is to have him go through the motions of playing the piece or exercise without using the violin at all, but simply drawing the bow up and down through the air, as if playing, and counting, while the teacher plays the melody. In the earlier stages of violin playing the mechanical difficulties of bowing, changing strings, striving to finger in tune, etc., all add to the difficulty of keeping correct time as well. By bowing in the air the pupil is relieved of all these additional difficulties, and can confine his attention exclusively to counting and getting the correct time values. After playing an exercise or melody two or three times in this "phantom" manner it is surprising how much better the pupil will play it when he again takes the violin in hand. Ideas rule the world and when once the correct idea of time values is conceived by the pupil it is astonishing how he improves.

Many pupils have a good idea of time instinctively and hardly need to be taught, but others only learn it after the utmost exertions of the teacher.

How Violinists Are Aided in Europe

One reason why violin playing is at such an advanced stage in Europe, is on account of the number of wealthy patrons who are constantly holding out a helping hand to young violinists, who otherwise would be unable to develop their talent. European rulers, bankers, financiers, business men, public officials and others frequently make a hobby of violin playing, and seek to further the art by every means in their power. In the lives of great violinists we constantly read of how they were employed as violinists or musical directors in the houses of such men, who looked after their interests and enabled them to give all their time to their art. Many of the most distinguished European violinists now before the public owe their success to the start given them by wealthy or aristocratic patrons. A case in point is Mischa Elman. Elman was born in a remote district of Russia of Jewish parents. His father had little or no fortune, and as a member of a downtrodden race, little opportunity of making any. A Russian aristocrat helped out, and but for this timely aid, Mischa Elman, still in his twenties and one of the most successful violinists of a day of great violinists, might at this moment be serving in the Russian trenches—if indeed his bleached bones did not lie on the blood-stained plains of Poland.

Answers to Correspondents

J. R. S.—I do not know of any transcription of Chopin's Prelude in B minor for the violin and piano, although there may possibly be one.

C. P. G.—There is a large number of arrangements for the violin of airs from Gounod's *Faust*. Three of the best known fantasias on airs from *Faust* are the following, in order of difficulty: *Fantasia* by Singelée, an easy arrangement designed for amateurs who are far enough advanced to play the Etudes of Kayser; *Fantasia* by Sarasate, a very beautiful work of art indeed, intended for artists. Pupils who have mastered the etudes of Kreutzer, Fiorillo and Rode should have enough technic to play this work; *Fantasia* by Wieniawski, the most difficult of all arrangements of airs from *Faust* and a composition of great effectiveness and brilliance for the solo violin. This work is frequently played in concert by great violinists. Besides these fantasies there is a great number of arrangements of single melodies from the opera, of every conceivable grade of difficulty.

G. J.—In tuning the 'cello, if you find that the strings stick fast in the notches of the bridge, a good remedy is to rub the notches with soap, a very small quantity being used of course.

Department for Children

Edited by JO-SHIPLEY WATSON

Aunt Lucy's Soliloquy

(Aunt Lucy in costume of the early sixties is seated in a high-backed chair. Strains from a popular song are heard from without.)

Real music seems so far away nowadays. Listen now to Edith strumming that silly tune. How flippant it sounds compared with the tunes I knew as a child, and besides Edith never sings, she either strums or whistles. Dear me—it's all so different—this modern way (*sighs and begins to knit*), and they say that we are advancing, too, and I suppose Edith really knows more about music than I did at her age. At least her practicing sounds very different from mine. Miss Molineaux never permitted us to fling our arms about as Edith does, nor did she allow us to dig into the keyboard pushing and pressing for tone that wasn't there (*scales in octaves and double thirds heard from without*). The muscles on Edith's arms are like those of a young athlete, and she is very proud of them too.

No one really cares to hear Edith play. Mrs. Gehrath said only the other day that she didn't care to come to the musicel because this modern playing was too "scientific" for her. I don't know what she meant by "scientific," unless it was the arm-flinging act, which does, indeed, seem more like a test in muscle than in music. Miss Kennedy, who is the best teacher in town and who has been "trained abroad," as she so aptly puts it, says Edith is her most brilliant pupil. "Brilliant" is an expressive word, and it describes exactly the way I feel when Edith begins; the music is big and blarring, like the electric light signs at night, and when Edith seats herself at the piano she does it with the air of the chariot racer, who dashes madly around the ring at the close of a circus performance (*clashing chords are heard from without, Aunt Lucy puts her hands to her ears*). There is nothing soothing about it, it's a mere sensation (*takes her hands away and listens*). Indeed, this new way of playing seems to be a thing for the eyes and not for the ears. Every one delights in watching Edith play, the more exaggerated the movements the more impressed they seem to be. Edith herself boasts of her "pound;" she says she can always hold her audience with her "pound." I am not at all ashamed to confess that I was over half a day making out what a "pound" was. Of course, you moderns know that it is a mere exhibition of muscle.

Miss Molineaux would have considered such a boast unladylike, if not absolutely brazen. I realize that pianos of my day were not built for such tests, we were never guilty of trying to make our pianos do the work of an orchestra; and I can never understand why all these terrific things are played at us when the majority would rather listen to some sweet melody. Take the artists who play all these technically difficult compositions, how patiently we all sit waiting for the things we really come to hear (*Dvorák's "Humoresque" heard from without*). It is so utterly foolish to me. everybody knows that we buy tickets to hear the encores (*folds her knitting and walks off the stage*).—J. S. W.

A Valuable Lesson

Would you value your practice hour more if you had to buy it and pay for it out of your own pocket money? I think you would. What millions of wasted practice hours there are every year, practice hours that might be of service to little boys and girls who have none.

I am going to tell you about Marjorie and the valuable lesson she learned about practicing. Marjorie lived in a big house on a fashionable street, she had a grand piano in a spacious, sunny drawing room; but she did not like to practice unless she felt "in the mood." Life was easy for Marjorie, she had all the time she wanted and as many lessons as she cared to take and her parents were anxious that she should play well.

Marjorie played as many little girls play, in a lifeless, listless way, she did not value music very highly because she had always had it near her. One day she was hurried off in a noisy train with her father and mother, they were going away for her father's health and Marjorie and her music were entirely forgotten. Months and months passed in the little resort. Not a word was spoken about music or practicing. At first this was very nice for Marjorie did not miss the piano, she was glad to get away from lessons; by and by a great music hunger came over her, if you have known music hunger then you will understand how miserably unhappy Marjorie was and the strangest thing was this, no one seemed to care whether she played or not. No one asked her to practice and no one worried over her music, her mother seemed to have forgotten the music entirely.

Then Marjorie made the discovery that the hotel did not have a piano and this made her more unhappy than before. She wished to play then and so she started out to hunt a piano; there were but three in the town, one at the church, one in the rink and one at the theatre. They were "common pianos" as Marjorie always called uprights. She chose the church piano because it was in tune, the church was cold and the price of the practice hour was twenty-five cents. She could have but one hour and that was at nine o'clock in the morning. This was severe discipline for Marjorie's music had never been limited to a certain hour, she had practiced when she liked and as long as she wished. The serious part was the price. Twenty-five cents seemed very large, for the sum was to come out of her own pin money. Marjorie was much too proud and too considerate to worry her mother; so the day, the hour and the price was arranged without any one's knowledge. Marjorie had even practiced several days before her mother discovered it and during the weeks that followed Marjorie learned more about practicing than she had ever learned with the most expensive teachers. She learned to value every minute of that precious hour, how to use her time to the best advantage and oh—how greedy she was for more time! She had never had this feeling before.

It was a new experience and those twenty-five cent practice hours were the best discipline that Marjorie ever had. In later years she said that they were the most precious hours of her musical life.—J. S. W.

Let the Piano Speak

Teacher. Pray, little pupil, what are the rests for?

Pupil. Oh, just to fill up the measures, I guess.

Teacher. Now suppose you were climbing a mountain, dear, on a steep and uneven road, and suppose someone had placed easy, comfortable seats along the way, and then suppose—when you were about to sit down—that someone shouted "Don't sit there!" wouldn't you be startled and surprised beyond measure? Perhaps you would answer back, "What are these seats for? Are they not placed here to sit upon?" Then the unseen someone would say, "Oh my, no! They are placed here just to fill up the way." You are much disturbed, for you want to sit down and enjoy the scenery and, besides, you are tired—so you sit down in the path and begin to ponder.

Pupil. (Laughs.) Are rests like that?

Teacher. Yes, rests are nice, comfortable stopping places, where you can stop a bit and enjoy the view. Sometimes little girls like you pass the nice, comfortable seats and sit down in the path instead and spoil everything.

Pupil. Oh, do we? I never thought of a rest as a nice, comfortable seat?

Teacher. Once upon a time a famous teacher said, "We must punctuate, phrase—divide—we must let the piano speak, not let it babble."

Pupil. I never heard of making the piano speak.

Teacher. Perhaps not—and I fear some of you make "babble" much oftener than you "speak" it. But remember, dear, playing the rests will help to clear all of that.

Pupil. "Playing the rests?" I don't understand.

Teacher. I mean this—when you see a rest sign, Stop—Look—Listen! It's the safest way. Pause for breath, and don't dash in front of the engine.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Music for Teaching. Order Early

Every indication points to a busy season for music teachers and we have already supplied a large number of teachers with material for at least a part of their season's work. We expect to handle a larger volume than ever of teachers' orders and our people will be extremely busy during the early weeks of September, just when so many classes are being organized and when a ready supply of music for teaching purposes is essential to a successful beginning. We can and do execute all orders with the utmost speed and it is no easy matter to satisfy all our patrons when so many with one accord turn to us for their usual supply. It is much better for us and still better for the teacher to have the fall music supply order filled, shipped and delivered to the teacher before the fall work begins. Many hundreds of teachers have already given instructions to send them what they expect to need and the mails are daily bringing in many more advance-of-the-season orders, all of which are being pushed rapidly to completion. We are equipped to handle every order in the most thorough manner and we urge all teachers who have not done so to sit down at once and tell us what they need to have on hand when their pupils arrive on the scene. We only ask that all such orders be as explicit as possible as regards grades and styles of music, and for approximately how many pupils in each grade; also whether instruction books and piano studies are wanted. It is not necessary to order from a catalog, but those who prefer to do so may make up their "ON SALE" orders from our various teaching guides and catalogs, any of which will be sent on request.

In any case our advice is to order early and clearly, leaving as little as possible to chance interpretation. We guarantee our service to be satisfactory in all respects.

Grove's Dictionary in the Studio

The teacher who starts the season with a fine set of Grove's Dictionary in the studio has the confidence that comes from knowing that there is an answer to almost any musical question that may arise. This means much to both the teacher and to the student.

Best of all, by means of our liberal arrangement the teacher can have the complete set at once, even though it may not be convenient to pay for the whole set right now. The books used to cost $25.00 for the five volumes. We reduced the price to $15.00 when we took over the sole American agency for the books. Not satisfied with this saving of 40 per cent. to our customers we arranged to send the five volumes upon the receipt of $3.00 and permit the customer to pay the balance at $1.50 per month.

Why not surprise your pupils by adding at once to your musical library this great compendium of musical knowledge. The entire book is so written that anyone of intelligence can take up any article and read it without difficulty. That is, it is not a great long string of technical terms which only the expert can understand. Sir George Grove and his corps of 115 famous specialists wanted this to be a work for the musical public, not for the select few.

Annual September Book Offers

On the two following pages of these Publishers' Notes will be found this month a slightly different presentation of our book offers.

On one page will be found the *Advance of Publication* offers. All the works which are now in press which will appear in the near future, but which are sold to those persons having enough confidence in this publishing house to order in advance of publication are offered at extraordinarily low prices, merely the cost of paper and printing.

The works are not returnable, but our patrons receive the most modern works for their library, become acquainted with the best works on their respective subjects, increase their teaching efficiency, and the publishers obtain as well deserved introduction of their work.

On the next page the offers are slightly different. They are not in advance of publication, but are *Introductory offers*, a last chance for our patrons to obtain one copy for introductory purposes of all the works that have appeared during the past twelve months from our presses, and at a price for this one introductory copy way below the usual professional price, and all delivery postpaid, if cash accompanies the orders.

The prices are, of course, good only for one month. The books are not returnable, and one copy only can be sent at these low rates. It is only necessary to use the offer number.

In connection with the above two offers we desire to draw especial attention to another feature of these offers, that is if the order contains cash and amounts to $2.00, and is made up of any of the offer numbers mentioned on these two pages, we will in addition send one of our best books without additional charge—a bonus on a sale of $2.00, in other words. This offer also expires on September 30th. It is a duplication of the offer of last year and is repeated because of the fact that many thousands of our patrons felt that it was profitable to them to take advantage of it.

Music Teachers' Hand Book

Music teaching is a profession that demands special materials quite as much as any other profession. The physician is lost without a complete list of medical supplies, surgical instruments, etc. He must know at once just where he can get what he wants, what it costs and how to get it. There are still hundreds of music teachers who are not yet quite "up-to-date" on the matter of what supplies they need and what supplies have been invented and published for their convenience. The Music Teachers' Hand Book lists about one hundred different kinds of things that can be bought very cheaply and which help the teacher immensely. Primers, music paper, blackboards, professional stationery, bills, rubber stamps, diplomas, club buttons, metronomes, music satchels, music cabinets, post cards, prizes, games, everything. Perhaps you will find in this book just what you have been looking for for years—something you never suspected had been provided for your convenience. A postal request, "Please send me the Music Teachers' Hand Book," will bring it to you in the next mail with our compliments.

Mail Order Music Buying

There are few if any lines of merchandise as extensively ordered and delivered by mail as music and music books, and of the various establishments identified with music selling by mail there is but one that is primarily an educational music publishing concern as well as a leader in the mail order music supply business. The house of Theo. Presser Co. is known the world over for its noteworthy publications and the splendid service it has given music teachers in supplying their wants, promptly, intelligently and economically. In ordering supplies from Theo. Presser Co. the teacher or professional musician has the satisfaction of knowing that the order is in the hands of a set of people who have been executing just such orders for ten, twenty or thirty years, and who are each and all intent upon giving the house and its customers the kind of service that produces the right sort of results. The growth of the business from a small beginning to its present magnitude is in itself the best proof of the company's claims to preëminence in its field of endeavor. Inquiries from teachers for catalogs and for information relative to the *"ON SALE"* plan (originated by Mr. Presser) will receive prompt attention.

Music Teachers' Window Signs

"Hang out your shingle" was the advice that was always given to the young man starting in any new business or profession. The window sign is the first step in professional advertising. In Russia, where most of the populace is illiterate, the shopkeeper will hang out a sign with a picture of what he has to sell, rather than words. His purchasers may not be able to read but he must nevertheless have a sign.

Our artist has designed two beautiful, dignified window signs. Both are printed on Stiff Cardboard, fourteen inches long and eight inches high. One is printed in black on white cardboard and reads

MUSIC STUDIO

The other is printed on rich buff cardboard and lettered in dark olive green. It reads

Piano Instruction

In ordering state which lettering you want.

One of these signs in your window can not fail to give an impetus to your fall business. Although we are making an advance price of only 20 cents, you will receive a sign that a signmaker would charge you many times as much to make. If you wish to have your own name lettered in the space we have left for that purpose write it precisely as you want it and enclose 25 cents additional. Name and initials must not be over 11 letters. Advance orders received now will be delivered during September.

Year Book for Music Teachers

This might as well have been called a "Day Book," as it is made up of those things which every teacher needs every day. First of all, this little book helps you to be systematic. It keeps your "Lesson Schedule," your "Pupils' Addresses," your "Sheet Music Account" and your "Cash Receipts" all together in one book, so that you can keep track of these details in the easiest possible manner. In addition to this there is a splendid classified list of the best obtainable teaching material (Very Easy Pieces, Medium Grade Pieces, Difficult Pieces, Four-Hand Pieces), so that the teacher can select just the right piece without waste of time. Finally, there is a fine little dictionary of musical celebrities and a splendid set of practice rules. The price of this book is 10 cents, postpaid. We shall, however, be glad to send a copy gratis with any order for musical supplies mentioned in this issue of The Etude. Just say, "Please send me a complimentary copy of the Year Book for Music Teachers," when you send your order.

Hours of Reading Delight At Small Prices

Below are listed a few specially selected Magazine Clubs, representative of the best in Magazinedom and pending price advances effective October 1, 1916, we are in a position to offer these Clubs during the month of September at the attractively low figures quoted below.

We urge your immediate ordering, and if you are interested in a larger selection from which to choose, a postal card will bring you a copy of our handsome and complete 36-page Magazine Guide, FREE.

THE ETUDE To-Day's (free pattern) McCall's (free pattern)	$1.75 Save 75 cts.
THE ETUDE Modern Priscilla	$2.10 Save 40 cts.
THE ETUDE Mother's Magazine	$2.00 Save $1.00
THE ETUDE Modern Priscilla McCall's	$2.45 Save 55 cts.
THE ETUDE Woman's Home Companion	$2.50 Save 50 cts.
THE ETUDE Ladies' World Modern Priscilla	$2.75 Save 75 cts.
THE ETUDE Delineator Everybody's Must go to same address	$3.00 Save $1.50
THE ETUDE Pictorial Review Modern Priscilla	$3.15 Save 85 cts.
THE ETUDE Woman's Home Companion American Magazine Must go to same address	$3.25 Save $1.25
THE ETUDE Woman's Home Companion Pictorial Review	$3.75 Save 75 cts.

Handsome Etude Premiums

Have you ever tried for an Etude premium? Thousands of our subscribers send in from three to twenty subscriptions every year for credit toward a premium and it is the repeating efforts of these subscribers which so impressively proves the high quality and usefulness of our premiums.

As a reward to those sending in two or three subscriptions during the next thirty days we make the following special La Vallière and Chain of handsome design, that these subscriptions be sent direct to this office and at the full subscription price of $1.50 each.

For Two Subscriptions

An unusually attractive and high quality 10-Karat Gold La Valliere, Diamond Shaped with Amethyst and four Pearls and one large Baroque Pearl.

For Three Subscriptions

A 10-Karat Solid Gold La Vallière and Chain of handsome design. Amethyst or Garnet Stone with Baroque Pearl.

Starting a Fall History Class

The *Standard History of Music*, which has been the basis for hundreds of successful history classes, is formed upon the principle of meeting the needs of the school year of forty weeks. While it may be adapted to any course the teacher may devise and condense into any semester period. The alert teacher will note that the book is divided into forty chapters; each chapter covers one subject and one subject only—there is a chapter on Polyphonic Music, one on Notation, one on Beethoven, one on Art Song Composers, one on Salon music, one on great virtuosos and so on. By taking one chapter a week and continuing the work through the year the teacher can give any pupil a splendid idea of music history. It may be taught in class or it may be taught with a single pupil. Abundant illustrations, four hundred test questions, pronunciations right in the text for every difficult word, and an interesting readable style have made this book a great success. Send for our plan of helping the teacher start a class. We shall be glad to send you the plan and certain helps with our compliments. The price of the book is $1.25, but this can be greatly reduced when the book is bought in half dozen lots or more.

MONEY SAVING OPPORTUNITY FOR MUSIC BUYERS

OFFERS ON WORKS IN ADVANCE OF PUBLICATION

Thousands of progressive music workers want to be among the very first to get the latest and best works. We reward this enterprise by marking all sales made in advance of publication of a secred order. Occasions such as religious meetings and Sunday evenings at home make a volume of this kind very desirable. The music will be such pieces as "Largo," of Handel, and "Angels Ever Bright and Fair," "Compositions of this nature will form the greater part of the volume.

CONDITIONS: Order by Offer Number. Cash to accompany all orders. Postage additional when charged to regular account. At the following prices these works are not returnable. Don't overlook the bonus of your choice of one of six books given with every sale of $2.00, made up from offers **Nos. 1 to 65.**

Send all orders to **Theo. Presser Co., 1712 Chestnut St., Philadelphia, Pa.**

No. 1—Sacred Piano Music — Advance of Publication Cash Price, Postpaid **35¢**

We will publish during the present fall a volume of music suitable for the piano and of a secred order. Occasions such as religious meetings and Sunday Evening Services and Sunday evenings at home make a volume of this kind very desirable. The music will be such pieces as "Largo," of Handel, and "Angels Ever Bright and Song of Hope," by Batiste, and "Angels Ever Bright and Fair." Compositions of this nature will form the greater part of the volume.

No. 2—Pictures from Storyland for the Pianoforte. By David Dick Slater. Op. 98 — Advance of Publication Cash Price, Postpaid **25¢**

A set of twelve pieces published complete in one volume. Each of these pieces is preceded by an appropriate verses, the piece themselves bearing such titles as "Cinderella," "Peter Pan," "The Man in the Moon," "The Pied Piper," "The Rogey Man," "The Tin Soldier," etc. The composer is well known as a song writer. These piano pieces are suitable for second-grade students. They are both melodious and well written.

No. 3—Technics for the Pianoforte. By R. Schwalm. — Advance of Publication Cash Price, Postpaid **20¢**

This is one of the standard books of technical work, both for instruction and for daily practice. It contains work in scales, octaves, double notes, etc., all in condensed form and arranged in logical and progressive order.

No. 4—Burrowe's Piano Primer — Advance of Publication Cash Price, Postpaid **10¢**

We will issue an edition of Burrowe's Standard Primer, which has been in universel use for the last generation, and there is nothing that has appeared in later times that is an improvemant. Just the seme thing might be said of Cherry's Little Studies. There are a number of editions of this kind that have been tampered with by editors in such a way that they have completely destroyed the original force and directness of musical terme. The book will also close with a guide to practice. The plates of our edition will be the very best, to be published in strong paper binding. This book will remain on special offer only a very short time.

No. 5—Jousse's Catechism — Advance of Publication Cash Price, Postpaid **10¢**

This work covers the same ground as the Burrowe's Primer and is equally famous as a work of the elemente of music. We have long desired to have an edition of this work of our own, and we have now entered this in our own catalog. The work will be published similar to that of Burrowe's. The little Primer is so well known thet comments here are superfluous. We will allow the work to remain on special offer for only a short time.

No. 6—The First Twelve Lessons. Op. 125. By A. Diabelli — Advance of Publication Cash Price, Postpaid **10¢**

This well-known work will be added to our catalog in the Presser Collection. It consists of twelve very easy and attractive study pieces in the first grade. The best recommendation of this work is the fact that it has been used for about a hundred years and is still very popular ae an elementory work, and is used world wide wherever there is a demand for work of this kind. It has the elemente of permenency in it. It is good music without being commonplace and is strictly within the first grade.

No. 7—Pischna's Sixty Exercises — Advance of Publication Cash Price, Postpaid **25¢**

A most important work for rather advenced pupils. Anyone searching for something thorough, comprehensive and drastic will surely find what they are seeking in these Pischna Studies. They form somewhet the same piece in piano playing as Bach's Well-Tempered Clavichord.

No. 8—Sacred Two-Part Songs — Advance of Publication Cash Price, Postpaid **15¢**

This volume will fill a rether unique place. There is a certain demand in schools and in church work for sacred two-part songe. These can be had also in separate octavo form. In this little volume we have put together a number of most excellent selections. Some of them are somewhat pretentious, but the major-ity are quite within the reech of the average choir. Among those well known will be: "I Waited for the Lord," by Mendelssohn, "Melody in F," by Rubinstein, arranged; "My Faith Looks Up to Thee," Lachner, arranged by Homer Norris, etc. There will be a number of very popular hymns arranged for two voices, such as "Lead, Kindly Light," and "Hark, Hark, My Soul," and quite a number of original two-part songs by the compiler, James C. Warhnret.

No. 9—Godard Album for the Pianoforte — Advance of Publication Cash Price, Postpaid **20¢**

This volume will contein the most popular compositione of this distinguished French composer. No composer has held popularity longer than Godard. The volume will contain such pieces as the Second Valse and Second Mazurka and A Masin, and others that have been used for the last forty years in the drawing-room. No one will go astray in ordering at least one copy of this work.

No. 10—Bach's Well-Tempered Clavichord — Advance of Publication Cash Price, Postpaid **30¢**

This standard work will be added to the Presser Collection in the early fall. Our edition will be made from the Czerny Edition, which is the standard one used the world over. There will be only simple, unimportant changes made, such as he inaccuracies of the fingering, etc. The plates will be entirely new and modern. The printing will ha up to our usual high standard.

No. 11—The Progressive Piano Student. By Theo. Presser — Advance of Publication Cash Price, Postpaid **20¢**

We are in hopes to have this work ready during the present month so as to be on the market for the fall teaching. Those desiring to avail themselves of the special offer will have to send in their orders very soon or it will be too late. The work is made to follow the Beginner's Method by the same author, and will take the pupil through the scales and everything that has gone with them. There will be nothing in this book that has ever appeared in print before, so the teachers will have something fresh, new, original and bright to present to their pupils.

No. 12—Elijah. By Mendelssohn. — Advance of Publication Cash Price, Postpaid **30¢**

The offar for this choral work will be continued during the present month. The only change in our edition will be that the accompaniment will be somewhat simplified, but the voice parte meet remain intect.

No. 13—New Method for the Pianoforte. By A. Schmoll — Advance of Publication Cash Price, Postpaid **30¢**

We are glad to report that this work is well toward completion, and will surely be on the market for the early fall teaching. It must be realized by the teaching profession that this is an important work, never issued in the English language, although it is one of the most popular works in Europe at the present day. This is the last work issued in Europe at the present day. This is the last month that this will appear on special offer.

No. 14—Melodious and Progressive Studies for Various Purposes. By M. Greenwald. — Advance of Publication Cash Price, Postpaid **25¢**

An up-to-date set of studies for advancing second-grade students, combining edmecational features with real musical value. Verione rhythmical and technical features are treated in a light and entertaining manner. Mr. Greenwald is well known as a composer and educator. This is one of his best works.

No. 15—Standard First Grade Piano Pieces — Advance of Publication Cash Price, Postpaid **20¢**

One of the best collections of its kind ever offered. It is one of a large volumes in the serice printed from special plates, and contains a miscellaneous assortment of pieces in all styles, for all the easiest grade. Some of the very best writers are represented—classic, modern and contemporary. Every piece acceptable.

No. 16—Melodies in Difficult Keys for the Pianoforte. By Mathilde Bilbro — Advance of Publication Cash Price, Postpaid **15¢**

A unique set of study pieces designed to aid the student in acquiring a familiarity with the more unusual keys, especially the sharp keys. These studies are not at all difficult to play and they are pleasing musically, but each study serves to render the student perfectly et home in one of the difficult keys.

No. 17—35 Etudes Faciles (Sans Octaves). By C. Gurlitt. Op. 130 — Advance of Publication Cash Price, Postpaid **15¢**

These melodious easy studies have been in use by teachers for a number of years, and their popularity seems to be on the increse. They are about right for students just ont of the second grade. They are both pleasing and musicianly, having excellent educational features.

No. 18—The Organ (new edition). By John Stainer — Advance of Publication Cash Price, Postpaid **30¢**

A fine new edition of this standard work with the foreign fingering throughout. The entire work has been carefully revised and modernized, but without any alteration of the splendid original material. This work has been used more than any other pipe-organ instructor.

No. 19—Orem's Harmony Book for Beginners — Advance of Publication Cash Price, Postpaid **30¢**

A genuine beginner's book, suitable for young or old, adapted either for class or private teaching or for self-instruction, containing many unique features and written in the plainest possible language, with copious illustrations and abundance of exercises for the student to work out. This book may be used in preparation for any of the larger or more advanced works.

No. 20—Easy Octave Studies for the Pianoforte — Advance of Publication Cash Price, Postpaid **15¢**

A compilation of studies suitable for preparatory work in octaves. These are genuine octave studies but are among the easiest that it is possible to find. The book begins in a very simple manner and is carefully graded so that the student is led on step by step. Nowadays one cannot begin the study of octaves at too early a stage.

No. 21—Messiah (The). By Handel — Advance of Publication Cash Price, Postpaid **30¢**

A splendid new edition of this standard oratorio. The voice parts are practically the same in all editions, but the accompaniments differ materially, some being entirely too difficult. In our edition the accompaniments will be playable and effective throughout. The entirs work, including words, music and accompaniments, has been carefully revised and edited.

No. 22—School of Violin Technics. Vol. I. By H. Schradieck — Advance of Publication Cash Price, Postpaid **20¢**

These technicel studies cover all the remaining ground in finger work which is not covered by Schradieck's Scales. This work is one of the standard teaching books, and is used almost universally by violinists in daily practice.

No. 23—Elementary Method for Beginners. Op. 38. By F. Wohlfahrt — Advance of Publication Cash Price, Postpaid **25¢**

The edition of the new and revised edition of Wohlfahrt's *Elementary Method for Beginners* on exceptional terms for a limited time. This work is one of the wide-awake violin teacher. The work has been growing steadily in favor for a half century. The real secret of its success lies no doubt in its melodious character and to the careful grading of the work. Half the secret of good violin playing is good exercising. Given a pupil with a sensitive ear for music, and he will acquire the technic of his art instinctively, like a Hungarian gypsy. Wohlfahrt knew that. He used his considerable melodic gifts in such a way that from the start exercising was made powerful and interesting. Thus the student is encouraged in his work instead of being depressed by the difficulties; he feels he has a goal to strive for.

No. 24—The Young Violinist. Op. 10. By Georg Wichtl — Advance of Publication Cash Price, Postpaid **30¢**

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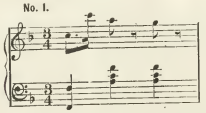
How to Avoid Stumbling Over Wide Skips

By Harold M. Smith

A common fault with piano students, particularly beginners, lies in their being unable clearly to express their musical ideas owing to a lack of smoothness—or, in other words, "stuttering." This condition, of course, arises from many causes, some of which are due to technical difficulties that require but little concentration for their mastery, while others invariably appear with a certain type of composition and call for a special remedy.

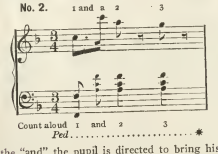
The following extract from *Rose Fay*, by Carl Heins, furnishes a good example of this type:

No. 1.



The cause for stumbling here lies in the fact that the pupil, at the time he is ready to play the third note in the right hand (A), has not yet set his left hand in position for the accompanying chord. He overlooks the fact that the octave in the bass can be immediately left if sustained by the damper pedal, thus allowing for the preparation of the left hand for the next chord. This principle may be taught by use of the following:

No. 2.



On the "and" the pupil is directed to bring his hand quickly in position, as if to play the chord in small notes. His hand is then in position to play immediately after the sixteenth note, thus avoiding a stop on the very note, which should be played quickly.

After a little practice the student should be able to play such passages as this with that freedom and ease which naturally follows a proper understanding of a principle. This principle once learned proves invaluable in the numerous cases following in later study.

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A Cure for "Crossed Wires"

By N. Spooner

"Crossed Wires"—playing bass for treble and treble for bass—caused by incorrect habits of study, can only be cured by the formation of new habits.

The following method used in a number of cases, has invariably proved successful.

First, eliminate all possibility of crossed wires by giving music with both hands in bass clef, or both in treble, never mixed. Make the lesson as follows: All technical work to be done without music, to consist of such finger exercises, etc., as can readily be memorized, beginning all exercises from the weaker side of the hand, the hands to be worked separately until an even development is reached, the thumb and weaker fingers receiving extra attention from the first. The left hand should have at least double the worth of the right.

Combine with this technical work the bass parts of duets, having all music simpler than the child's usual grade, so that it may be read correctly the first time, however slowly, never allow the hands to be played separately when reading from music with a student of this type. If played separately they will be thought separately, and will naturally come one after the other when combined, or be mixed in confusion.

Use a piece entirely in bass clef, and one in the treble at each lesson, giving technical work between.

If the parts are played one after the other use a pointer, continually pointing to the part played last, usually the bass, and give extra work for bass clef and left hand.

Continue this method until false notes are entirely eliminated from the reading of a new piece, until the pieces played are about the child's former grade, then add to this one piece in which the former difficulties are very much in evidence, a short portion both hands in treble, then both in bass, divided, crossed, etc., this must of course be very simple as a piece, only a few measures to be studied at a time, taken very slowly, but always hands together. No mention should be made of the difficulty, but attention should be drawn to the change of clefs, every clef and note being pointed by the teacher so that words may not distract the child's attention.

If this course of work has been thoroughly done, the child should have formed entirely new methods of work and habit of concentration, which will enable him to overcome the former troubles by the time he has conquered this one difficult number. Keep this piece up, also bass parts of duets, changing treble clef pieces into simple two clef numbers and I think you will find the difficulties overcome.

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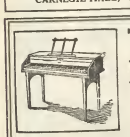

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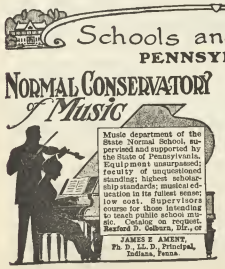

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World of Music

(Continued from page 621)

At Home

A PERFORMANCE of the Mahler Symphony, the "symphony of a thousand voices," heard for the first time in America in Philadelphia, is being planned for Chicago, and will take place if all goes well next April. The Chicago Symphony Orchestra will be augmented, and a huge choral body drawn from the leading choral organizations of Chicago.

THE Music Section of the National Education Association convened recently in New York for the purpose of discussing various phases of music in its relation to public schools and colleges. The president of the section was Miss E. Dutting. Among the speakers were Thomas Whitney Surette, Peter W. Dykeman, Leonard B. McWhood and others. A complimentary organ recital was given by Samuel A. Baldwin.

THE ETUDE always takes pleasure in welcoming a new school of music to the field. We have a strong feeling that in music the same business laws apply that are in force in connection with other enterprises. In this section with all other schools in this line in case we feel that an additional school in New York City, such as that recently organized by David and Clara Mannes, will promote the business interests of other New York institutions as well. The more shoe stores that come to a certain district in a city the more business there will be for all, because the shoe buyers are brought to that district. The same law applies to music schools. The more music schools there are in a city the greater will be the attraction for music students to that city. The new school in New York has secured a large and handsome building in the upper music district. David Mannes' romantic rise from poverty, his long years of study with a former violinist (John Douglas), who had been trained in violin playing in Europe, his long service with the New York Symphony Orchestra, of which he eventually become concert master, and his experience as head of the East Third Street Music Settlement School, have fitted him finely for his new work. Mrs. Mannes is a sister of Walter Damrosch.

THE extraordinary extent to which the festival idea has developed in America may be gathered from the fact that Peru, Neb., has just held its sixth annual festival. A small college town inhabited by a few hundred people, there is nevertheless enough musical enthusiasm present to enable a performance to be given of Mendelssohn's *Elijah* in the college chapel with a chorus of 200 voices.

THE promised opera house for St. Louis is to become a fact. It is planned to begin work on what is to be known as the St. Louis Metropolitan Grand Opera House as soon as the preliminaries can be completed. The building will be situated on Lindell Boulevarde, opposite the St. Louis Club, and the St. Louis authorities regard as one of the most beautiful thoroughfares in America.

THOSE interested in the merger of the New York *Sun* and the *Press* will be pleased to know that W. J. Henderson, the distinguished music critic of the *Sun* for many years, will continue his work under the new régime.

A CHORAL society has been formed among the officials of the Baltimore Post Office, and recently gave a concert. A Post Office Choral Society is something new, but it is not only of the very widest scope, but under how many notes pass through the mail.

THE death has taken place of Rudolph Gemünder of a well-known firm of violin makers. His father was founder of the business and the family has long been connected with the industry. The grandfather of Rudolph Gemünder was violin maker to Prince Hohenlohe of Wirtemberg.

THE artistic world has suffered a serious loss in the death of Michael Hambourg, father of the well-known virtuoso, Mark Hambourg, and of two other musicians, all Russians. Michael Hambourg was born at Yaroslav, Russia, 1855. He received his musical training in Petrograd and Moscow under the two Rubinsteins and Tchaikovski and other noted violin teachers. He was for a time the leading piano teacher of the Imperial Conservatory in Moscow, but later went to London, teaching at the Guildhall School of Music, and later at the Hambourg Conservatory, founding the Hambourg Quartet. In 1910, he and his two sons, Jan the violinist and Boris the 'cellist, went to Toronto, Canada, where they founded a school of music. Europe readers will have found help and inspiration in the wonderful articles on elementary and advanced piano technic by Mark Hambourg which have appeared in these columns will feel a special bond of sympathy with him in his bereavement.

Abroad

MR. EDWIN HUGHES, whose articles have frequently been published in THE ETUDE, has been giving piano recitals in various parts of Germany right through the war time. He has appeared in Frankfurt, Munich, Nuremburg and Berlin with notable success.

EUGEN D'ALBERT, who was born in Scotland, having a French father and German descent, is of complex ancestry, and is impulsive in his hatred of everything British (in spite of the fact that he received his early musical education in London and went to the continent as a result of a scholarship won in that city). He has been long resident in Germany, but just at present the Germans refuse to consider him as a subject of the Kaiser. He is said to have solved the difficulty by becoming a citizen of Switzerland.

A REPORT reaches us that Richard Strauss was paid 60,000 marks ($15,000) for his new *Alpine Symphony* by a Leipzig publishing firm.

THE "claque," or group of paid applauders, so commonly met with even in the best opera houses in Italy, seems destined to become a thing of the past, at least in Milan. For many years the Claqueurs have been excessively extortionate, demanding large fees as the price of their support. At last an operatic tenor has arisen with courage enough even to jaw about it. Signor Schipa, the artist in question, has ceased several of them to be arrested and sent to prison. He declares that certain artists to give them sums of money and theatre tickets, which they resold to the public. Not only this, but they also appear to have threatened physical attacks upon the artists in question unless their demands were favored. The price demanded seems to vary from $25 to $60. It is pleasant to learn that a "true bill" has been found against the Claqueurs in the Italian courts, and it is to be hoped that the carnival of this kind will soon be a thing of the past.

A "Back Number" is one of the most expressive slang terms in the English language. Everybody knows what it means and everybody knows that to lose step with the procession is the quickest way to become a back number. THE ETUDE "World of Music" gives all the necessary news of to-day and gives it entertainingly, tersely and without any advertising influence whatever. Only one person is considered in presenting these notes and that is you — our friend, THE ETUDE reader.

Special Notices and ANNOUNCEMENTS

Musical Questions Answered

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE *readers, will not be considered.*

Q. I see some pianists play with the wrist held very low and others with the wrist held high. What is the preponderance of opinion among the best teachers upon this. I hear good results produced by both methods. Every teacher I have asked for an opinion seems to straddle the question.

A. You are quite right in saying that good results are produced by either method, but if you observe the playing of pianists you heard had been close enough you could have noticed that none of them played *everything* with the same wrist position. Certain key combinations are as impossible with a low wrist as certain others are with a high wrist. The chord F sharp, A, D sharp, for instance, is impossible to strike with a low wrist, while the chord of G major in either of its three positions is easier to play with a low wrist. My advice is therefore: Get the position in either "method" but work for "results" and observe the position which you obtain the best results. The question in all three matters is not whether the wrist is high or low, but whether it is "limp," loose, responsive. It is generally accepted that the forearm from the elbow to the finger roots (including the wrist) should form a straight, horizontal line, from which the wrist may depart upward or downward to suit the arpeggio passages or chords may require.—CONSTANTIN VON STERNBERG.

Q. Where was the composition "In the Morning" in Grieg's "Peer Gynt" Suite adapted in Ibsen's "Peer Gynt"? I cannot find a suitable place for this piece.—T. K.

A. "In the Morning" in Grieg's "Peer Gynt" Suite is usually played immediately before the opening number,—that is, before the beginning of the poem.

Q. Where is Mozart's tomb?—T. K.

A. Mozart's tomb is in the cemetery at Vienna in the group of tombs which includes Beethoven, Schubert, Brahms, Johann Strauss, von Suppe, and others. Where Mozart was buried, no one knows. The day of his funeral was a day of terrific storm and the few strangers who were in the chapel de-serted the procession before it reached the grave.

Q. What is the difference between duet and obbligato?—T. K.

A. The difference between duet and obbligato is this: every duet is a piece written for two performers, both of whom are supposed to have an equal part. The obbligato is a part of more or less decorative character written to go with a composition, not as an integral or dual part, but as something to enhance the original. For instance, a great many violin and 'cello compositions for solo have been written to which there have been added obbligatos by other composers in later years.

Q. What is the meaning of Ossia?
—J. W. H.

A. Ossia (Italian for otherwise) means an alternative passage. Such a passage is usually marked "Ossia" is customarily printed in smaller notes.

Q. Is an interval smaller than the semitone ever used in modern music?—E. VON S.

A. No. In the portamento in singing smaller intervals may be developed by sliding from one point to another. The same can, of course, be produced where the portamento is indicated on the violin. In the celeste stops of the organ intervals smaller than a half-tone are used. Our ears, however, are not trained to identify these intervals as intervals, and there is no recognized modern system of notation by which these intervals can be indicated.

Q. Who are the best known pupils of Mme. Marchesi?—W. W. W.

A. Gerster, Melba, Calve, Murska.

Q. Why is the name Arion given to many musical societies?—L. F.

A. Arion was a Greek singer, a poet and a player on the cithara who lived in the seventh century before Christ.

Q. Will you kindly give me the names and addresses of some of the leading conservatories west of the Mississippi River?—D. J.

A. THE ETUDE cannot give information of this kind. All such inquirers are respectfully referred to the advertising pages of this and other reputable musical journals.

A Soft Answer Turneth Away Wrath

THERE is much discussion going on at the present time as to the desirability of establishing in America musical examinations somewhat after the fashion so popular in England. If such examinations produced answers similar to the following, culled from Francesco Berger's *Reminiscences, Impressions and Anecdotes*, examinations would not only add to the sum of knowledge, but would also add considerably to the joy of living. Here are a few specimens:

Q. How many sorts of scales are there?
A. Three: The major, the minor and the aromatic.

Q. What is a double sharp?
A. When you strike two black keys at the same time, one with each hand.

Q. What is a double flat?
A. When you put down both pedals at the same time.

Q. What do we mean when we speak of "form" in music?
A. Well: it is not good form to applaud by stamping your feet—you should clap your hands.

Q. What is the meaning of "equal temperament"?
A. When the teacher never gets into a passion.

Q. What is a madrigal?
A. It is a national melody sung by the Spaniards in Madrid.

Q. Can you say anything about the "Hallelujah Chorus"?
A. It was composed by a man named Hallé, who in his youth had been apprenticed to a blacksmith.

Q. What is a Minuetto?
A. A short piece that you can play through in one minute.

Q. What is a Fugue?
A. Something like a musical fungus; it grows louder and louder till it can't grow any more.

Q. What does *sf.* signify?
A. "So far"—for one day's practice.

The Musical Smiths

THE proud possessors of the name of Smith are often tantalized by those whose names appear less frequently in the telephone directory. Nevertheless many of the most distinguished men and women of all time have borne the name of Smith. Grove's Dictionary gives the names of twelve who have risen to fame in music (if we may class Dr. Ethel Mary Smyth, the gifted English composer as a Smith). Indeed, there are four others under the German forms of the name Schmid and Schmidt. Here is a list with thumbnail biographies of musical Smiths.

ALICE MARY SMITH (Mrs. Meadows White) born in England May 19, 1839, pupil of Sterndale Bennett and G. A. Macfarren,—wrote many excellent works including two symphonies,—Honorary Member of the Royal Academy. Died 1884.

CHARLES SMITH, born in England 1786, organist, baritone and dramatic composer. Died 1856.

EDWARD SYDNEY SMITH, born in England 1839, pupil of Moscheles, Plaidy, Hauptmann, Richter, Rietz, and others. Teacher and composer of pianoforte pieces very popular in their day. Died 1889.

BERNHARD SCHMIDT (Father Smith), born in Germany 1630, organist and organ builder, whose chief work was done in England, where he built organs for Westminster Abbey and other churches.

GEORGE TOWNSHEND SMITH, born England 1775, organist and conductor.

ALFRED MONTEM SMITH, born 1828, ballad singer and professor at the Royal Academy, brother of the above.

SAMUEL SMITH, born England 1831, organist and composer. Brother of the above.

JOHN SMITH, born England 1797, Professor of Music at Dublin University.

JOHN CHRISTOPHER SMITH, born 1712 (proper name Schmidt). He was a composer and organist much associated with Handel. When Handel became blind Smith became his amanuensis.

JOHN STAFFORD SMITH, born in England 1750, organist, tenor singer and composer.

ROBERT ARCHIBALD SMITH, born in England 1780, a composer of many popular songs of high merit.

ETHEL MARY SMITH, born London 1858, composer of operas and symphonies. One of the foremost English composers of the present day.

ATHERTON SMITH, born 1871 in England, baritone of note and also a landscape painter of marked ability.

H. LESLIE SMITH, born in London 1870, able organist, conductor and teacher.

GERRITT SMITH, born in Maryland, 1859, successful American organist and composer.

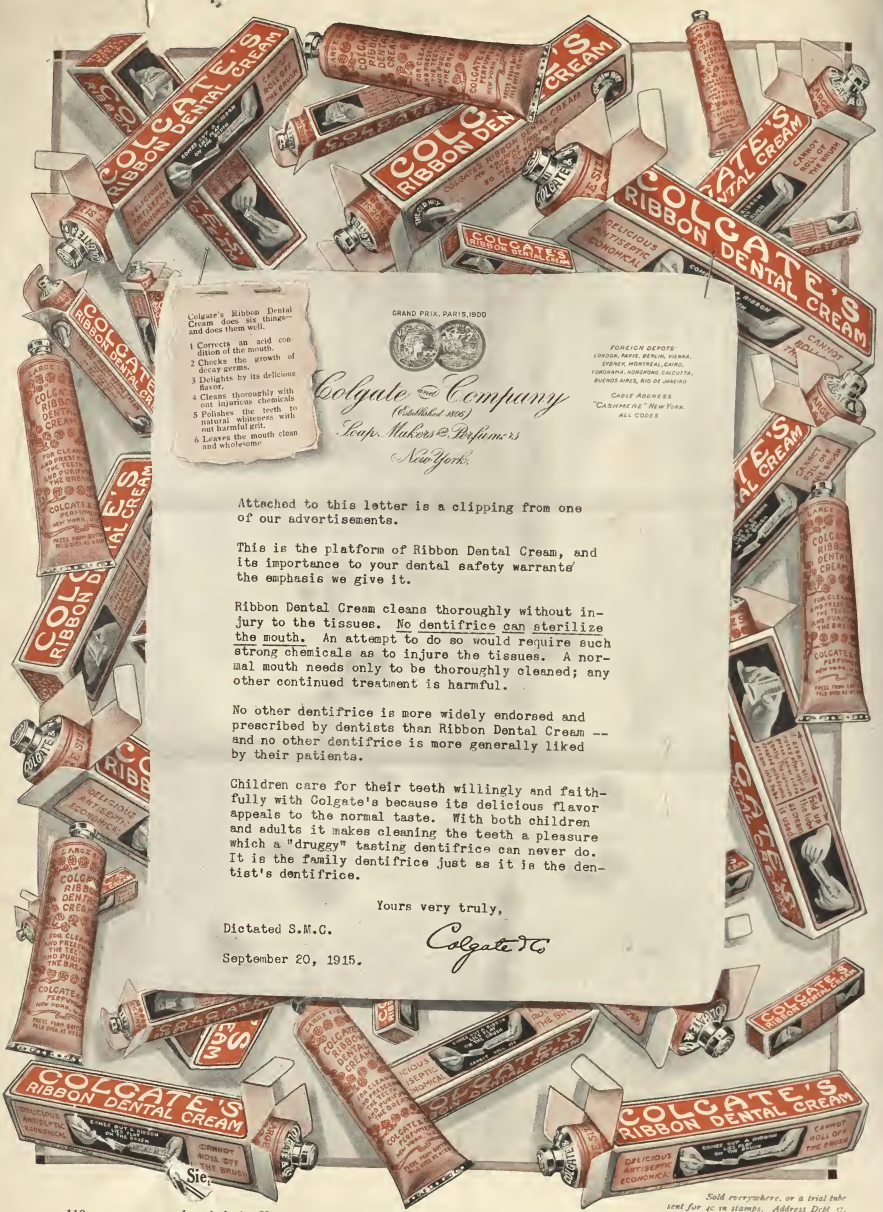
WILSON G. SMITH, born in Ohio 1855, successful American composer and teacher.

ANTON SCHMID, born Bohemia 1767, eminent writer upon musical history.

ALOYS SCHMITT, born 1788, teacher and composer (taught Hiller) composer of successful pianoforte studies.

JACOB SCHMITT, born 1803, brother and pupil of Aloys, composed over three hundred works of which few are known today.

GEORGE ALOYS SCHMITT, born 1827, son of Aloys Schmitt, a popular composer and pianist in his day.



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